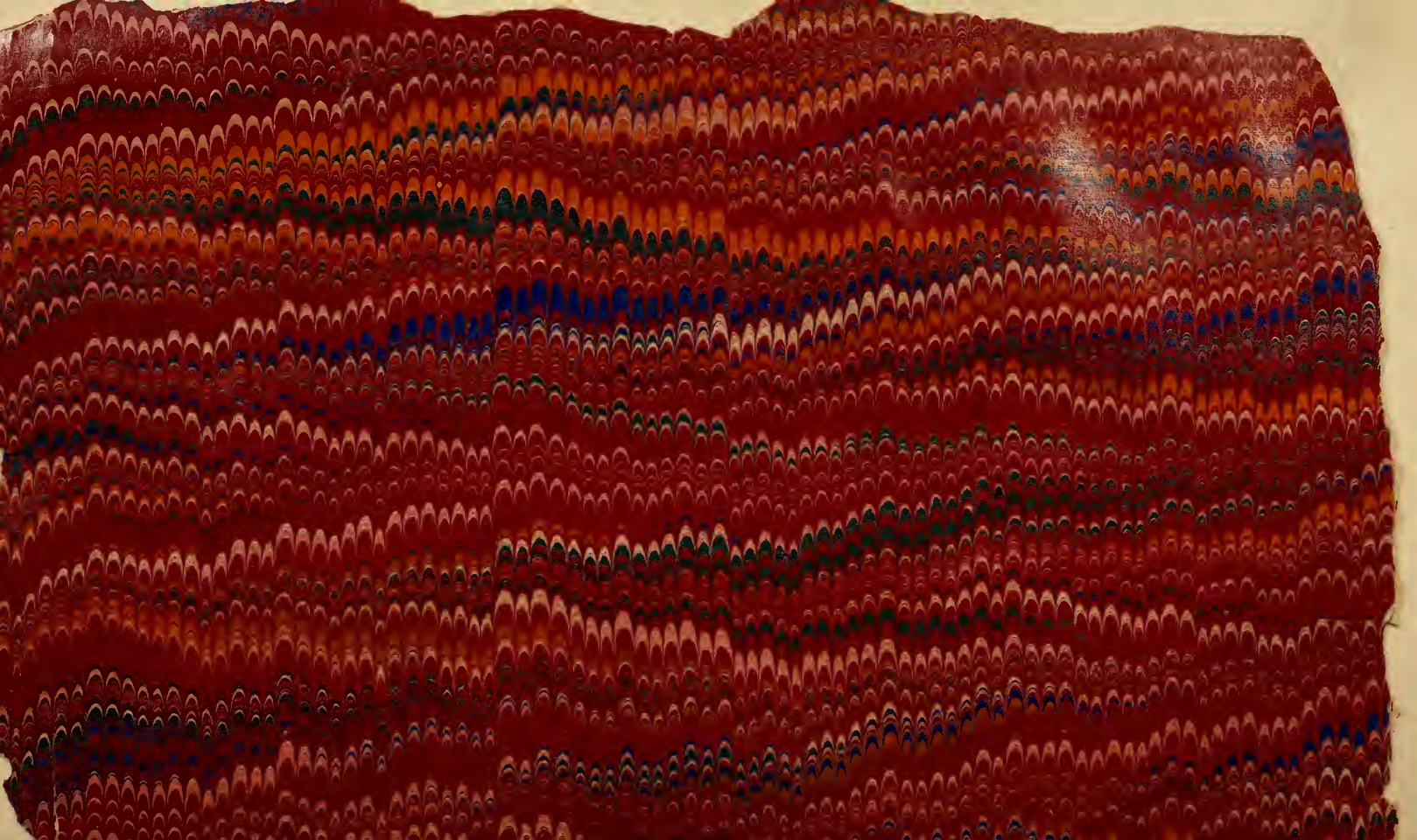
PR
3557
.A1
1876

LIBRARY OF CONGRESS.

Chap. PR3551 Copyright No.

Shelf .A1 1876

UNITED STATES OF AMERICA.



THE

MASK OF COMUS.

BY

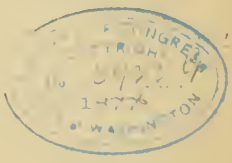
JOHN MILTON.

EDITED WITH COPIOUS EXPLANATORY NOTES, AND WITH EXERCISES IN SYNONYMES, FOR THE USE OF CLASSES IN READING, ANALYSIS, AND PARSING,

BY

HOMER B. SPRAGUE, A.M., PH.D.,

LATE PRINCIPAL OF THE ADELPHI ACADEMY, AND FORMERLY PROFESSOR OF RHETORIC IN CORNELL UNIVERSITY.



NEW YORK:

J. W. Schermerhorn & Co.,

No. 14 BOND STREET.

1876.

PR3557
.A1
1876

Copyright,
HOMER B. SPRAGUE,
1876.

New York : Lange, Little & Co., Printers.
Nos. 10 to 20 Astor Place.

PREFACE.

A STRONG desire has been expressed, in quarters entitled to distinguished consideration, to have the parts included in the *Masterpieces in English Literature* bound up separately, for class use in reading, analysis, parsing, and rhetorical criticism. In compliance with this wish, Milton's *Comus* has been selected from the body of the *Masterpieces*, and is here presented with explanatory notes. At the bottom of most of the pages are lists of synonymes, which it may be well for the reader to study and illustrate. The judicious teacher can supply others *ad libitum*.

If this little work shall at all contribute to a better knowledge and appreciation of Milton's most elegant masterpiece, the editor's object will have been gained.

H. B. S.

BROOKLYN, May 15, 1876.

JOHN MILTON.

1608—1674.

"Thy soul was like a star, and dwelt apart;
Thou hadst a voice whose sound was like the sea,
Pure as the naked heavens, majestic, free.
So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay."

—*Wordsworth.*

John Milton, who has been styled "the greatest of great men," was born in London in 1608, and died there in 1674. His father was a business man in comfortable circumstances, and took great pains with the education of his son, first employing private tutors, then sending him to St. Paul's School, and afterward placing him as a student in Cambridge University. The young man, having distinguished himself by his scholarship and talents in all these positions, was graduated Master of Arts, in 1632. For the next six years he continued to pursue his studies with extraordinary diligence; occasionally, however, spending a short time in the composition of a poem, such as *Comus*, *Lycidas*, *L'Allegro*, *Il Penseroso*.

Upon his mother's death, in 1638, he left England and traveled on the Continent, spending most of his time in Italy for fifteen months, making the acquaintance and enjoying the friendship of some of the most distinguished men of that day. In 1639, he returned to England to take part in the great struggle, then coming to a crisis, between the King and Parliament. Milton sided with the latter, and wrote several powerful controversial works in favor of religious and political reforms. He also opened a boys' school, and gave much time to the subject of education, on which he wrote a very able treatise, in 1644. In the same year, he wrote his great work on the freedom of the press.

In 1643, he married Mary Powell, after a very brief acquaintance with her. But their dispositions proved uncongenial. The young wife was fond of gay society, and was glad to return to her father's house, where she remained about two years. Milton was deeply pained at this desertion, and after much reflection upon the subject, he determined to repudiate her, and

wrote four treatises on divorce. They were reconciled, however, upon her voluntary return to him, in 1645. She died some years later, and he was twice married afterward, his third wife surviving him over fifty years.

On the execution of King Charles I., in 1649, Milton was appointed Secretary of State, the duties of which position he continued to discharge for several years. Several powerful arguments from his pen followed against the King and against Monarchy, and in favor of popular rights and in defense of the people of England. It was in writing one of these books that he lost his eyesight, his physicians having distinctly warned him that blindness would be the inevitable consequence of the literary labor. "*I did not long balance*," said Milton, "*whether my duty should be preferred to my eyes.*"

Charles II. became King of England, in 1660, and Milton was in great danger of punishment for having dared to speak so boldly against Charles I. and despotism. After a time, however, the Act of Amnesty was passed.

Milton's later years were mainly spent in the composition of his great epic poems, *Paradise Lost* and *Paradise Regained*, as well as his tragedy of *Sampson Agonistes*, and certain controversial religious and educational works.

Dr. Symmons admirably expresses the views of many of the most thoughtful minds, when he pronounces John Milton, "A man in whom were illustriously combined all the qualities that could adorn or elevate the nature to which he belonged; a man who at once possessed beauty of countenance, symmetry of form, elegance of manners, benevolence of temper, magnanimity and loftiness of soul, the brightest illumination of intellect, knowledge the most various and extended, virtue that never loitered in her career nor deviated in her course; a man, who, *if he had been delegated as the representative of his species to one of the superior worlds, would have suggested a grand idea of the human race, as of beings affluent in moral and intellectual treasure, raised and distinguished in the universe as the favorites and heirs of heaven!*"

COMUS.

ORIGIN OF THE STORY.

"It seems that an accidental event, which occurred to the family of Milton's patron, John Egerton, Earl of Bridgewater, then keeping his court at Ludlow Castle, as Lord President of Wales, gave birth to this fable. The Earl's two sons and daughter, Lady Alice, were benighted, and lost their way in Haywood Forest; and the two brothers, in the attempt to explore their path, left the sister alone in a track of country rudely inhabited by sets of boors and savage peasants. On these simple facts the poet raised such a superstructure of fairy spells and poetical delight, as has never been equalled.

"Masks were then in fashion with the court and great nobility; and when the lord president entered upon the state of his new office, this entertainment was properly deemed a splendid mode of recommending himself to the country, in the opening of his high function. Milton was the poet on whom Lord Bridgewater would naturally call, the bard having already produced the "Arcades" for the countess's mother, Lady Derby, at Harefield, in Middlesex."—*Sir Egerton Brydges.*

"Comus, well worked out, with a complete originality and extraordinary elevation of style, is perhaps Milton's masterpiece, and is simply the eulogy of virtue."—*Taine.*

"The loftiest poem in praise of female purity in any language."—*Emerson.*

COMUS: A MASK.

THE PERSONS.

The ATTENDANT SPIRIT, afterwards in the habit of THYRSIS, personated by Henry Lawes.
COMUS, with his crew.
THE LADY, personated by Lady Alice Egerton.
FIRST BROTHER, " Lord Brackley.
SECOND BROTHER, " Mr. Thos. Egerton.
SABRINA, the Nymph.

The first Scene discovers a wild wood. The attendant Spirit descends or enters.

BEFORE the starry threshold of Jove's court
My mansion is; where those immortal shapes
Of bright aerial spirits live insphered †
In regions mild of calm and serene air,

* **The Mask** or **Masque,** was a dramatic performance which, on account of the allegorical persons introduced, required the actors to be masked. Taine says: "Ben Jonson was the great, the inexhaustible inventor of Masques, a kind of masquerades, ballets, poetic dances, in which all the magnificence and imagination of the English Renaissance are displayed. The Greek gods and all the ancient Olympus; the mythic personages whom the artists of the time delineate in their pictures; the antique heroes of popular legends; all worlds, the actual the abstract, the divine the human, the ancient the modern, are searched by his hand, brought on the stage to furnish costumes, harmonious groups, emblems, songs, whatever can excite, intoxicate, the artistic sense."

† **Insphered,** in the sphere whither departed spirits pass from earth.

Write out concisely the respective meanings of the following synonymes, illustrating each by an appropriate sentence: *Calm, serene, placid, tranquil, still, quiet, undisturbed, unruffled, peaceful, composed, halcyon.* (The unabridged dictionaries will be found useful in this exercise. See also Crabb's *Synonymes*, Roget's *Thesaurus*, Graham's *English Synonymes*, etc.)

N. B. The pages are numbered to coincide with the pages in Sprague's *Masterpieces in English Literature* to which volume reference is occasionally made in the foot-notes.

Above the smoke and stir of this dim spot
Which men call earth; and, with low-thoughted care,
Confined and pestered* in this pinfold here,
Strive to keep up a frail and feverish being,
Unmindful of the crown that virtue gives,
After this mortal change, to her true servants,
Amongst the enthroned gods on sainted seats.
Yet some there be that, by due steps, aspire
To lay their just hands on that golden key,
That opes the palace of eternity.
To such my errand is; and, but for such,
I would not soil these pure ambrosial weeds
With the rank vapors of this sin-worn mold.
But to my task. Neptune, besides the sway
Of every salt flood and each ebbing stream,
Took in by lot, 'twixt high and nether Jove,
Imperial rule of all the sea-girt isles,
That, like to rich and various gems, inlay
The unadorned bosom of the deep;
Which he, to grace his tributary gods,
By course commits to several government,
And gives them leave to wear their sapphire crowns,
And wield their little tridents. But this isle,
The greatest and the best of all the main,
He quarters to his blue-haired deities;
And all this tract that fronts the falling sun,
A noble peer, of mickle trust and power,
Has in his charge, with tempered awe to guide
An old and haughty nation, proud in arms:
Where his fair offspring, nursed in princely lore,
Are coming to attend their father's state
And new-intrusted sceptre. But their way
Lies through the perplexed paths of this drear wood,
The nodding horror of whose shady brows
Threats the forlorn and wandering passenger;
And here their tender age might suffer peril,
But that, by quick command from sovereign Jove,
I was dispatched for their defence and guard:
And listen why; for I will tell you now
What never yet was heard in tale or song,

---

* **Pestered**, *crowded, encumbered.*—**Pinfold** (*pen*, inclosure; *fold*, a sheep-pen) *a pound.*—**Golden key**, virtue.—**High and nether Jove.** *High Jove* is Jupiter; *nether Jove* is Pluto.—**By course**, *by methodical procedure.*—**Tridents**, three-pronged sceptres. (*Tres*, three, *dentes*, teeth.)—**Isle**, England, Scotland, and Wales.—**Quarters**, *allots.*—**Blue-haired**, *blue* because the ocean is blue.—**Mickle** (obs., except in Scotch), *much, great.* Akin to Lat. *magnus*, Gr. μέγας, Eng. *much.* See Grimm's Law, pp. 23, 197.—**Nation**, the Welsh.—**Father's.** This father, the peer of mickle trust and might, is the Earl of Bridgewater, the governor of the Welsh.—**State**, *inauguration*, or entry with pomp upon the duties of his high office.

From old or modern bard, in hall* or bower.
Bacchus, that first from out the purple grape
Crushed the sweet poison of misused wine,
After the Tuscan mariners transformed,
Coasting the Tyrrhene shore, as the winds listed,
On Circe's island fell. (Who knows not Circe,
The daughter of the Sun, whose charmed cup
Whoever tasted, lost his upright shape,
And downward fell into a grovelling swine?)
This nymph, that gazed upon his clustering locks
With ivy berries wreathed, and his blithe youth,
Had by him, ere he parted thence, a son
Much like his father, but his mother more.
Whom, therefore, she brought up, and Comus named:
Who, ripe and frolic of his full-grown age,
Roving the Celtic and Iberian fields,
At last betakes him to this ominous wood,
And, in thick shelter of black shades imbowered,
Excels his mother at her mighty art,
Offering, to every weary traveller,
His orient liquor in a crystal glass,
To quench the drought of Phœbus; which as they taste,
(For most do taste, through fond intemperate thirst,)
Soon as the potion works, their human countenance,
The express resemblance of the gods, is changed
Into some brutish form, of wolf, or bear,
Or ounce, or tiger, hog, or bearded goat,
All other parts remaining as they were;
And they, so perfect is their misery,
Not once perceive their foul disfigurement,
But boast themselves more comely than before,
And all their friends and native home forget,
To roll with pleasure in a sensual sty.
Therefore, when any, favored of high Jove,
Chances to pass through this adventurous glade,

* **In hall.** "The allusion is to the ancient mode of entertaining a splendid assembly, by singing or reciting tales." *T. Warton.*—**Bacchus,** the god of wine and revelry. See p. 77. —**Tuscan mariners transformed.** A Latinism (*post nautas Tyrrhenos mutatos*), after the transformation of the Tuscan mariners, the Tyrrhene pirates, who are represented as having been transformed into dolphins by Bacchus.—**Tyrrhene,** the same as Tuscan.—**Circe** personifies the brutalizing power of the intoxicating cup. She occupies a large space in ancient myths and legends.—**Ivy** was a favorite plant with Bacchus. In *L'Allegro* we have *ivy-crowned Bacchus.*—**Blithe** (A. S. *blîthe*, gay, merry), joyous, sprightly.—**Comus** (Gr. κῶμος, a revel, fr. κώμη, a village, whence comedy?), in the latter age of Rome a god of festive mirth and joy. But Milton has forever stamped his character as that of a reveller and vile enchanter. —**Celtic and Iberian,** *French and Spanish.*—**Orient** (Lat. *oriens*, the rising of the sun, the east), *radiant*, bright.—**Phœbus** (Gr. φάω, to shine; *Phœbus*, the shining one, the sun-god, Apollo), *the sun.*—**Drought** (A. S. *drugâth*, from *dryge*, Eng. *dry*), *aridity, dryness.*—**Is changed.** In the tenth book of Homer's *Odyssey*, the companions of Ulysses are changed by Circe to swine by a stroke of her wand, after they have drunk of her wine.—**Ounce** (Lat. *uncia feris*), an animal resembling the leopard.

Liquor, liquid, juice, humor, fluid. Explain, etc.

Swift as the sparkle* of a glancing star
I shoot from heaven, to give him safe convoy;
As now I do. But first I must put off
These my sky-robes, spun out of Iris' woof,
And take the weeds and likeness of a swain
That to the service of this house belongs,
Who, with his soft pipe, and smooth-dittied song,
Well knows to still the wild winds when they roar,
And hush the waving woods; nor of less faith,
And in this office of his mountain watch,
Likeliest, and nearest to the present aid
Of this occasion. But I hear the tread
Of hateful steps: I must be viewless now.

COMUS *enters with a charming-rod in one hand, his glass in the other; with him a rout of monsters, headed like sundry sorts of wild beasts, but otherwise like men and women, their apparel glistering. They come in, making a riotous and unruly noise, with torches in their hands.*

Comus. The star that bids the shepherd fold,
Now the top of heaven doth hold;
And the gilded car of day
His glowing axle doth allay
In the steep Atlantic stream;
And the slope sun his upward beam
Shoots against the dusky pole,
Pacing toward the other goal
Of his chamber in the east.
Meanwhile, welcome joy and feast,
Midnight shout and revelry,
Tipsy dance and jollity.
Braid your locks with rosy twine,
Dropping odors, dropping wine.
Rigor now is gone to bed;

---

* **Sparkle.** A beautiful simile.—**Iris,** the goddess of the rainbow.—**Woof** (A. S. *wefan*, to weave), the threads across the warp; *cloth.* So, in the *Hymn on the Nativity*, Milton represents Truth, Justice, and Mercy, as wearing rainbow colors.—**Swain** (A. S. *swân*), a young rustic. The name of the person who acted the part of the Attendant Spirit and of the swain Thyrsis, has come down to us. It was Thomas Lawes, a musician and poet, immortalized in Milton's Eighth Sonnet.—**Less faith** (than skill in magical music).—**Top of heaven,** *the zenith.*—**Glowing axle.** In *Hymn on the Nativity*, we have "burning axle-tree."—**Allay,** etc., abate the intense heat of the sun-god's chariot-axle, cool the "burning axle-tree."—**Atlantic stream.** Around the earth, which was supposed to be flat and circular, the ocean-stream was said to flow. On the western coast of Europe it flowed from south to north; then, passing east along the Arctic lands, it afterwards flowed south along the eastern coast of Asia. Those who lived in the far west were said to sometimes hear the hiss of the burning wheels, as they dipped at sunset in the ocean-stream. Some would have it that a winged boat conveyed the sun-god from the western horizon round by the northern part of the earth, and back to his place of rising.—**Steep,** sloping at a great angle with the plane of the horizon; hence, *very swift.*—**Slope sun,** sun travelling on an inclined plane, or in an oblique direction.

Sparkle, flash, gleam, glitter, glow, scintillation, glimmer, glisten, glare. Distinguish, etc.
Odors, smell, scent, perfume, fragrance. Differentiate, etc.

And Advice, with scrupulous head,
Strict Age, and sour Severity,
With their grave saws,* in slumber lie.
We, that are of purer fire,
Imitate the starry quire,
Who, in their nightly watchful spheres,
Lead in swift round the months and years.
The sounds and seas, with all their finny drove,
Now to the moon in wavering morrice move;
And, on the tawny sands and shelves,
Trip the pert fairies and the dapper elves.
By dimpled brook and fountain-brim,
The wood-nymphs, decked with daisies trim,
Their merry wakes and pastimes keep:
What hath night to do with sleep?
Night hath better sweets to prove:
Venus now wakes, and wakens Love.
Come, let us our rites begin:
'Tis only daylight that makes sin;
Which these dun shades will ne'er report.
Hail, goddess of nocturnal sport,
Dark-veiled Cotytto! to whom the secret flame
Of midnight torches burns; mysterious dame,
That ne'er art called but when the dragon womb
Of Stygian darkness spits her thickest gloom,
And makes one blot of all the air;
Stay thy cloudy ebon chair,
Wherein thou ridest with Hecate, and befriend
Us, thy vowed priests, till utmost end
Of all thy dues be done, and none left out;
Ere the blabbing eastern scout,
The nice Morn, on the Indian steep,
From her cabined loop-hole peep,
And to the tell-tale sun descry,
Our concealed solemnity.

---

* **Saws.** *Sayings, maxims.* So Shakespeare in *As You Like It*, "full of wise *saws*."—**Purer fire.** The deities were supposed to have bodies made of a fiery essence, an "empyreal substance." See *Paradise Lost*, I., 117, II., 215. **Morrice** (Sp. *morisco*. Fr. *moresque*, from *Moro*, a Moor), *morris*, a Moorish dance, first brought into England on the return of John of Gaunt from Spain in the time of Chaucer.—**Dapper** (Ger. *tapfer*, valiant), little and active; spruce, smart.—**Wakes,** vigils; night-revels; sitting up late for solemn or festive purposes. A. S. *wacan;* Ger. *wachen*, to wake; Lat. *vigilāre*, to watch. See Grimm's Law, p. 240.—**'Tis only daylight that makes sin.** "A sentiment worthy of Comus."—**Cotytto,** the goddess of licentiousness, worshipped with rites of the grossest indecency in private at Athens.—**Stygian,** "of, or pertaining to, Styx, fabled by the ancients to be a river of hell; hence, hellish." *Webster.*—**Makes one blot.** So Shakespeare's "*making the green one red*," in *Macbeth*, II., 1, p. 131.—**Hecate.** As Diana personifies the moonlight splendor, so Hecate represents night's darkness and terrors. See *Cynthia*, pp. 79, 246, and *Phœbe*, p. 74.—**Blabbing,** *talkative, tale-telling.* Shakespeare (*Henry* VI., Part 2, Act IV., Scene 1, first line) speaks of "the gaudy, blabbing, and remorseful day."—**Nice,** *fastidious.*—**Loop-hole.** The scout, on the top of one of the steep mountains of India, looks from the loop-hole of a fortification which is no larger than a cabin or tent. But see *cabined*, p. 145.

Come, knit hands, and beat the ground
In a light fantastic round.

The Measure.

Break off, break off! I feel the different pace
Of some chaste footing near about this ground.
Run to your shrouds * within these brakes and trees:
Our number may affright!—Some virgin sure,
(For so I can distinguish by mine art,)
Benighted in these woods. Now to my charms
And to my wily trains. I shall, ere long,
Be well stocked with as fair a herd as grazed
About my mother Circe. Thus I hurl
My dazzling spells into the spongy air,
Of power to cheat the eye with blear illusion,
And give it false presentments, lest the place
And my quaint habits breed astonishment,
And put the damsel to suspicious flight;
Which must not be, for that's against my course.
I, under fair pretence of friendly ends,
And well-placed words of glozing courtesy,
Baited with reasons not unplausible,
Wind me into the easy-hearted man,
And hug him into snares. When once her eye
Hath met the virtue of this magic dust,
I shall appear some harmless villager,
Whom thrift keeps up about his country gear.
But here she comes. I fairly step aside,
And hearken, if I may, her business here.

The LADY *enters.*

Lady. This way the noise was, if mine ear be true,
My best guide now. Methought it was the sound
Of riot and ill-managed merriment;
Such as the jocund flute and gamesome pipe
Stirs up among the loose unfettered hinds,
When, for their teeming flocks, the granges full,
In wanton dance they praise the bounteous Pan,
And thank the gods amiss. I should be loath

---

* **Shrouds** (A. S. *scrûd*, a garment), *covered places, retreats.*—**Trains** (Lat. *traho*, to draw), things which draw, *enticements, artifices.*—**Fair a herd.** Circe had about her not only swine, the victims of her transforming power, but lions, tigers, wolves, etc., tamed by her magic arts. —**Spongy** (Gr. σπογγία, σπόγγος: Lat. *spongia;* A. S. *sponge*), having the quality of imbibing like a sponge.—**Gear,** *business matters, affairs.* See p. 31.—**Fairly,** *softly, gently.* (Obs. in this sense).—**Hinds,** peasants, *boors.*—**Granges,** Fr. *grange*, a barn; Lat. *granum*, a grain; (Eng. *corn* by Grimm's Law), *barns, granaries.*

Fantastic, visionary, fanciful, chimerical, whimsical, wild, capricious, ideal, imaginary. Explain, etc.

To meet the rudeness and swilled * insolence
Of such late wassailers: yet, oh! where else
Shall I inform my unacquainted feet
In the blind mazes of this tangled wood?
My brothers, when they saw me wearied out
With this long way, resolving here to lodge
Under the spreading favor of these pines,
Stepped, as they said, to the next thicket-side,
To bring me berries, or such cooling fruit
As the kind hospitable woods provide.
They left me then, when the gray-hooded Even,
Like a sad votarist in palmer's weed,
Rose from the hindmost wheels of Phœbus' wain.
But where they are, and why they came not back,
Is now the labor of my thoughts. 'Tis likeliest,
They had engaged their wandering steps too far;
And envious darkness, ere they could return,
Had stole them from me. Else, O thievish Night,
Why shouldst thou, but for some felonious end,
In thy dark lantern thus close up the stars
That nature hung in heaven, and filled their lamps
With everlasting oil, to give due light
To the misled and lonely traveller?
This is the place, as well as I may guess,
Whence even now the tumult of loud mirth
Was rife, and perfect in my listening ear.
Yet nought but single darkness do I find.
What might this be? A thousand fantasies
Begin to throng into my memory,
Of calling shapes, and beckoning shadows dire,
And aëry tongues, that syllable men's names
On sands and shores and desert wildernesses.
These thoughts may startle well, but not astound
The virtuous mind that ever walks attended
By a strong-siding champion, Conscience.
O, welcome, pure-eyed Faith, white-handed Hope,
Thou hovering angel, girt with golden wings!

---

* **Swilled** (A. S. *swilgan*, to swallow) *drunken*. *Swilled insolence*, insolence caused by greedy drinking of alcoholic liquors. See *Paradise Lost*, I., 502.—**Wassailers**, those who drink *wassail* (A. S. *wes-hæl*, be in health), *revellers*. See note on *wassail*, *Macbeth*, Act I., sc. 7, p. 125.—**Votarist**, *votary*, one devoted to worship.—**Palmer**, a religious pilgrim who had visited the Holy Land, and, in token thereof, used to carry a branch of palm. He was designedly a homeless vagrant.—**Phœbus' wain** (*wain* from A. S. *wæn*, wagon; Lat. *vehĕre*, to carry. See Grimm's Law, pp. 23, 240), the sun-god's car. See *glowing axle*, p. 254.—**Engaged**, *involved*, rendered liable.—**Lamps**. In *Macbeth*, in the beginning of Act II., sc. 1, p. 126, the stars are called *candles*. So in *Romeo and Juliet*, Act III., sc. 5.—**Perfect**, perfectly distinct, complete.—**Single**, unmixed.—**Aery tongues**. In *Romeo and Juliet* (which Milton would seem to have just been reading when he wrote Comus), we find the "*airy tongues*" of echo mentioned, Act II., sc. 2.—**Syllable**, pronounce.—**Hovering**. "This word is applied with peculiar propriety to the angel Hope, in sight, on the wing." *T. Warton.*

And thou unblemished form of Chastity!
I see ye visibly, and now believe
That He, the Supreme Good, to whom all things ill
Are but as slavish officers of vengeance,
Would send a glistering * guardian, if need were,
To keep my life and honor unassailed.
Was I deceived, or did a sable cloud
Turn forth her silver lining on the night?
I did not err: there does a sable cloud
Turn forth her silver lining on the night,
And casts a gleam over this tufted grove.
I cannot halloo to my brothers, but
Such noise as I can make to be heard farthest,
I'll venture; for my new enlivened spirits
Prompt me; and they, perhaps, are not far off.

SONG.

Sweet Echo, sweetest nymph, that liv'st unseen
Within thy airy shell,
By slow Meander's margent green,
And in the violet-embroidered vale,
Where the love-lorn nightingale
Nightly to thee her sad song mourneth well;
Canst thou not tell me of a gentle pair
That likest thy Narcissus are?
O, if thou have
Hid them in some flowery cave,
Tell me but where,
Sweet queen of parley, daughter of the sphere!
So mayest thou be translated to the skies,
And give resounding grace to all heaven's harmonies.

Enter COMUS.

Comus. Can any mortal mixture of earth's mold

---

* **Glistering** (A. S. *glisian*, to shine. From the same root come *glow*, *gleam*, *glare*, *glory*, *glimmer*, etc.), *shining*, *sparkling*.—**Guardian.** "Are they not all ministering spirits?" *Paul.* See the fine lines on the ministry of angels, quoted in the biographical sketch of Spenser.—**Silver lining.** Even in the night, the dark cloud often has a silver lining. —**Echo**, daughter of Air (Jupiter) and Earth (Tellus). See Class. Dict.—**Airy shell.** "Hurd and Warburton observe that *shell* means the horizon, the hollow circumference of the heavens." *Cleveland.* This explanation, which makes the *horizon* a *shell* and a *circumference*, and that circumference the circumference of the heavens, and hollow besides, is, to say the least, not very accurate. In ancient astronomy the *spheres* were imagined to be concentric, transparent shells encompassing the earth. Within the nearest of these lives Echo. See *crystal spheres*, p. 247. —**Meander** (now the *Meuder* or *Minder*), a river in the southwest of Asia Minor, flowing into the Grecian Archipelago.—**Margent**, *margin*.—**Love-lorn**, "bereft of her loved one."—**Likest**, most like in beauty.—**Narcissus**, beloved, of Echo, became enamored of his own image mirrored in a fountain; and he pined away with longing for it, until he was changed into the flower that bears his name.—**Daughter of the sphere.** "Milton supposes her to owe her first existence to the reverberation of the spheres." *Warburton.*—**So mayest.** On condition that thou shalt tell me, I wish that thou mayest be transferred to the skies, and echo the divine melody of heaven.

Margent, *margin*, *border*, *edge*, *rim*, *brim*, *brink*, *verge*. Distinguish, etc.

Breathe such divine enchanting ravishment?
Sure something holy* lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence.
How sweetly did they float upon the wings
Of silence, through the empty-vaulted night,
At every fall smoothing the raven-down
Of darkness, till it smiled! I have oft heard
My mother Circe, with the Sirens three,
Amidst the flowery-kirtled Naiades,
Culling their potent herbs and baleful drugs,
Who, as they sung, would take the prisoned soul,
And lap it in Elysium: Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmured soft applause:
Yet they in pleasing slumber lulled the sense,
And in sweet madness robbed it of itself;
But such a sacred and home-felt delight,
Such sober certainty of waking bliss,
I never heard till now. I'll speak to her,
And she shall be my queen. Hail, foreign wonder!
Whom certain these rough shades did never breed,
Unless the goddess that in rural shrine
Dwell'st here with Pan, or Sylvan, by blest song
Forbidding every bleak unkindly fog
To touch the prosperous growth of this tall wood.

Lady. Nay, gentle shepherd, ill is lost that praise
That is addressed to unattending ears:
Not any boast of skill, but extreme shift
How to regain my severed company,
Compelled me to awake the courteous Echo
To give me answer from her mossy couch.

Comus. What chance, good lady, hath bereft you thus?

Lady. Dim darkness and this leafy labyrinth.

Comus. Could that divide you from near-ushering guides?

---

* **Something holy.** Here is a striking tribute to the power of music. Even Comus is fascinated and for the moment ennobled.—**Fall,** *cadence* —**Sirens** (Lat. *Siren*, Gr. Σειρήν), maidens, celebrated in fable, who occupied an island, near Caprera in the Mediterranean, on the shores of which they used to sit and sing to mariners passing by. Their voices were so melodious that the listeners forgot home and friends and were lured on to destruction.—**Flowery-kirtled.** A *kirtle* is a gown.—**Naiades** (Ναιάς, from νάειν, to flow, Lat. *naias*, *naïs*), *Naiads*, inferior deities in the form of young and beautiful virgins, who presided over rivers, brooks, and fountains. Pronounced *Nā-yu-dēs*. Acc. 1st syl.—**Elysium** (Lat. *Elysium*) the abode of the spirits of the blessed. Homer locates it in the far west of earth; Virgil, under the earth; Hesiod and Pindar, in the Isles of the Blessed, or Fortunate Islands, in the Atlantic Ocean.—**Scylla,** once a beautiful maiden, changed by Circe into a monster having six heads and surrounded by serpents and barking dogs.—**Charybdis,** a dangerous whirlpool. Charybdis and Scylla were fabled to be on opposite sides of the straits of Messina.—**Sylvan** (Lat. Sylvanus or Silvanus), a deity among the Romans. He had the careof fields, herds, woods, etc. (From *sylva* or *silva*, a forest.)

Ravishment, rapture, ecstasy, transport, bliss, exultation. Distinguish, etc.

Lady. They left me, weary, on a grassy turf.
Comus. By falsehood, or discourtesy, or why?
Lady. To seek, i' the valley, some cool friendly spring.
Comus. And left your fair side all unguarded, lady?
Lady. They were but twain, and purposed quick return.
Comus. Perhaps forestalling night prevented them.
Lady. How easy my misfortune is to hit!
Comus. Imports there loss, beside the present need?
Lady. No less than if I should my brothers lose.
Comus. Were they of manly prime, or youthful bloom?
Lady. As smooth as Hebe's,* their unrazored lips.
Comus. Two such I saw, what time the labored ox
In his loose traces from the furrow came,
And the swinked hedger at his supper sat;
I saw them under a green mantling vine,
That crawls along the side of yon small hill,
Plucking ripe clusters from the tender shoots;
Their port was more than human, as they stood:
I took it for a faery vision
Of some gay creatures of the element,
That in the colors of the rainbow live,
And play i' the plighted clouds. I was awe-struck,
And, as I passed, I worshipped; if those you seek,
It were a journey like the path to heaven,
To help you find them.
Lady. Gentle villager,
What readiest way would bring me to that place?
Comus. Due west it rises from this shrubby point.
Lady. To find out that, good shepherd, I suppose,
In such a scant allowance of star-light,
Would overtask the best land-pilot's art,
Without the sure guess of well-practised feet.
Comus. I know each lane, and every alley green,
Dingle, or bushy dell, of this wild wood,
And every bosky bourn from side to side,
My daily walks and ancient neighborhood;
And if your stray attendants be yet lodged,
Or shroud within these limits, I shall know
Ere morrow wake, of the low-roosted lark

* **Hebe,** daughter of Juno and goddess of youth. She was cup-bearer to the gods.—**Swinked,** *over-labored, tired.*—**Hedger,** one who works at making or repairing hedges.—**Port** (A. S. *port;* Lat. *portus*), *carriage, bearing.* **Faery** (Lat. *fata*), fairy.—**Vision** (trisyl., like *union*, p. 246, and *session*, p. 248).—**Element,** *the air, atmosphere.*—**Plighted.** "We are to understand the braided or embroidered clouds, in which certain airy elemental beings are most poetically supposed to sport, thus producing a variety of transient and dazzling colors." *T. Warton.*—**Without the sure guess.** *Unless he had the sure guess.*—**Dingle,** a small, secluded, and embowered valley.—**Dell,** *a ravine.*—**Bosky,** *woody,* or *bushy.*—**Bourn,** *a rivulet, a brook.* (Hence the meaning of a *bound*, or *limit*, a stream being a natural boundary.)—**Shroud,** *take shelter.* See *shrouds*, p. 256.

From her thatched pallet* rouse; if otherwise,
I can conduct you, lady, to a low
But loyal cottage, where you may be safe
Till further quest.

Lady. Shepherd, I take thy word,
And trust thy honest-offered courtesy,
Which oft is sooner found in lowly sheds,
With smoky rafters, than in tapestry halls,
And courts of princes, where it first was named,
And yet is most pretended: in a place
Less warranted than this, or less secure,
I cannot be, that I should fear to change it.
Eye me, blessed Providence, and square my trial
To my proportioned strength. Shepherd, lead on. [*Exeunt.*

Enter the Two Brothers.

First Br. Unmuffle, ye faint stars; and thou, fair moon,
That wont'st to love the traveller's benison,
Stoop thy pale visage through an amber cloud,
And disinherit Chaos, that reigns here
In double night of darkness and of shades:
Or, if your influence be quite dammed up
With black usurping mists, some gentle taper,
Though a rush-candle, from the wicker hole
Of some clay habitation, visit us
With thy long-levelled rule of streaming light,
And thou shalt be our star of Arcady,
Or Tyrian cynosure.

Sec. Br. Or, if our eyes
Be barred that happiness, might we but hear
The folded flocks penned in their wattled cotes,
Or sound of pastoral reed with oaten stops,

---

* **Pallet** (Lat. *palea*, chaff; Fr. *paille*, straw), a small poor bed.—**Quest** (Lat. *quærĕre*, to ask, seek), search, *inquiry*.—**Warranted**, *made secure, assured of safety, guaranteed*. (*Guaranty* and *warranty* are the same word.) *G* at the beginning of a word, especially when sounded like *h*, as in German, easily disappears. Hence Fr. *guerre* becomes *war; guise, wise; guile, wile*, etc.—**That I should fear**, *so as to make me fear*.—**Square**, *adjust, accommodate*.—**Wont'st** (A. S. *wunian*, to dwell; *wuna*, custom; Ger. *gewohnt*, accustomed), *art accustomed*.—**Benison**, *blessing*, benediction.—**Amber**, yellowish and translucent. Milton is fond of this word, or of the color designated.—**Chaos**, the unorganized condition of matter, when "the earth was without form and void"; the oldest of the Greek gods.—**Rush-candle**, a small taper made by dipping a rush in tallow.—**Wicker hole**, the window covered with osiers or willow twigs.—**Long-levelled**. Whoever has noted a beam of light streaming through dusty or foggy air, especially at night, will recognize the beauty of this epithet.—**Arcady**. Jupiter changed Calisto, daughter of Lycaon, King of Arcadia, into the constellation *Ursa Major*, and changed her son Arcas into *Ursa Minor*, called also *Cynosura* (the Dog's tail). The *Cynosura*, as containing the polar star, has the eyes of all mariners directed to itself. The Tyrians (Phœnicians) were the most celebrated seamen of antiquity, and from them the smaller Bear was sometimes called *Phœnice*.—**Wattled**, formed of platted or interwoven twigs.—**Cotes**, *sheep folds*.—**Reed**, a musical instrument made of the hollow joint of some plant.—**Oaten stops**, apertures closed by the finger in a pipe of oat straw.

Courtesy, politeness, refinement, urbanity, good-breeding, civility, complaisance, gentility, courtliness, elegance. Distinguish, etc.

Conduct, escort, suite, guide, lead. Distinguish, etc.

Or whistle from the lodge,* or viliage cock
Count the night watches to his feathery dames,
'Twould be some solace yet, some little cheering,
In this close dungeon of innumerous boughs.
But, oh, that hapless virgin, our lost sister!
Where may she wander now, whither betake her
From the chill dew, among rude burs and thistles?
Perhaps some cold bank is her bolster now,
Or 'gainst the rugged bark of some broad elm
Leans her unpillowed head, fraught with sad fear.
What, if in wild amazement and affright,
Or, while we speak, within the direful grasp
Of savage hunger, or of savage heat?

First Br. Peace, brother be not over exquisite
To cast the fashion of uncertain evils:
For, grant they be so, while they rest unknown,
What need a man forestall his date of grief,
And run to meet what he would most avoid?
Or if they be but false alarms of fear,
How bitter is such self-delusion!
I do not think my sister so to seek,
Or so unprincipled in virtue's book,
And the sweet peace that goodness bosoms ever,
As that the single want of light and noise
(Not being in danger, as I trust she is not)
Could stir the constant mood of her calm thoughts,
And put them into misbecoming plight.
Virtue could see to do what virtue would,
By her own radiant light, though sun and moon
Were in the flat sea sunk. And wisdom's self
Oft seeks to sweet retired solitude,
Where, with her best nurse, Contemplation,
She plumes her feathers and lets grow her wings,
That, in the various bustle of resort,
Were all-to ruffled, and sometimes impaired.
He that has light within his own clear breast
May sit i' the centre, and enjoy bright day:
But he that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun;
Himself is his own dungeon.

---

* **Lodge,** a small house in a forest.—**Innumerous,** *countless.* This word is now obsolete.—**Cast,** *compute, predict,* to reckon on the future.—**Delusion,** four syllables.—**So to seek,** so needing to seek, so at a loss, *so without resources.*—**Bosoms,** incloses in the bosom, *cherishes.*—**Seeks to** (Lat. *sequi,* to follow), *resorts to, courts.* See Isaiah xi., 10.—**Contemplation.** *-Tion* is here a dissyllable.—**All-to,** *altogether.* Webster prefers to join the *to* in such a phrase, to the following word. This would then read all to-ruffled. See Worcester's and Webster's Unabr. Dict. under *all.*

Amazement, astonishment, surprise, wonder. Discriminate, etc.

Sec. Br. 'Tis most true,
That musing meditation most affects
The pensive secrecy of desert cell,
Far from the cheerful haunt of men and herds,
And sits as safe as in a senate-house;
For who would rob a hermit of his weeds,
His few books, or his beads, or maple dish,
Or do his gray hairs any violence?
But beauty, like the fair Hesperian* tree,
Laden with blooming gold, had need the guard
Of dragon-watch, with unenchanted eye,
To save her blossoms, and defend her fruit,
From the rash hand of bold incontinence.
You may as well spread out the unsunned heaps
Of miser's treasure by an outlaw's den,
And tell me it is safe, as bid me hope
Danger will wink on opportunity,
And let a single helpless maiden pass
Uninjured in this wild surrounding waste.
Of night, or loneliness, it recks me not;
I fear the dread events that dog them both,
Lest some ill-greeting touch attempt the person
Of our unowned sister.

First Br. I do not, brother,
Infer, as if I thought my sister's state
Secure, without all doubt or controversy;
Yet, where an equal poise of hope and fear
Does arbitrate the event, my nature is
That I incline to hope, rather than fear,
And gladly banish squint suspicion.
My sister is not so defenceless left
As you imagine; she has a hidden strength,
Which you remember not.

Sec. Br. What hidden strength,
Unless the strength of Heaven, if you mean that?

First Br. I mean that, too, but yet a hidden strength,
Which, if Heaven give it, may be termed her own;
'Tis chastity, my brother; chastity:
She that has that is clad in complete steel;

---

* **Hesperian.** At the wedding of Jupiter and Juno, the bride received, as a present from the goddess of earth, a tree with golden apples growing on its branches. This tree was intrusted to the keeping of the Hesperides, or "Western Maidens," assisted by a hundred-headed dragon. See Class. Dict.—**Unsunned,** *not exposed to the sun*, carefully concealed.—**Dog,** *follow closely.*—**Unowned,** *unclaimed*, unattended.—**Squint,** *looking obliquely*, suspiciously, or by side glances.—**Complete steel.** So in *Hamlet*, the ghost is in "complete steel." Act I., sc. 4.

Suspicion, doubt, mistrust, scruple, indecision, hesitation, distrust, jealousy, envy. Discriminate, etc.

And, like a quivered nymph,* with arrows keen,
May trace huge forests, and unharbored heaths,
Infamous hills, and sandy perilous wilds,
Where, through the sacred rays of chastity,
No savage fierce, bandit, or mountaineer,
Will dare to soil her virgin purity.
Yea, there, where very desolation dwells,
By grots and caverns shagged with horrid shades,
She may pass on with unblenched majesty,
Be it not done in pride, or in presumption.
Some say, no evil thing that walks by night,
In fog or fire, by lake or moorish fen,
Blue meagre hag, or stubborn unlaid ghost
That breaks his magic chains at curfew time,
No goblin, or swart fairy of the mine,
Hath hurtful power o'er true virginity.
Do ye believe me yet, or shall I call
Antiquity from the old schools of Greece,
To testify the arms of chastity?
Hence had the huntress Dian her dread bow,
Fair silver-shafted queen, for ever chaste,
Wherewith she tamed the brinded lioness
And spotted mountain-pard, but set at nought
The frivolous bolt of Cupid: gods and men
Feared her stern frown, and she was queen of the woods.
What was that snaky-headed Gorgon shield
That wise Minerva wore, unconquered virgin,
Wherewith she freezed her foes to congealed stone,
But rigid looks of chaste austerity,
And noble grace, that dashed brute violence
With sudden adoration and blank awe?

---

* **Quivered nymph.** He is thinking of Diana, goddess of chastity, whose favorite occupation it was to hunt with bow and full quiver.—**Trace** (Lat. *trahere*, to draw), to track, walk over, pass through.—**Unharbored,** *affording no shelter.*—**Unblenched,** not baffled, *not blinded.* (*Blench* from *blanch*, to grow white. Fr. *blanc*, white.)—**Unlaid,** *not pacified, not caused to disappear.* "An unlaid ghost," says T. Warton, "was among the most vexatious plagues of the world of spirits. The metaphorical expression of *breaking his magic chains* for being suffered to wander abroad is "beautiful." The seven lines beginning, "Some say, no evil thing," suggest a kindred seven lines beginning, "Some say that ever 'gainst that season comes," near the end of the first scene in *Hamlet.*—**Curfew** (Fr. *couvre-feu; couvrir*, to cover; *feu*, fire. By command of William the Conqueror, 1066–1087, a bell was rung at nightfall as a signal to the inhabitants to cover fires, extinguish lights, and retire to rest). As to the habits of spirits that "walk the night," see the passage just cited in *Hamlet.* See also stanza 26 of *Ode on the Morning of Christ's Nativity.*—**Fairy.** "In the Gothic system of pneumatology, mines were supposed to be inhabited by various sorts of spirits." *T. Warton.*—**Dian,** *Diana*, goddess of the chase, and always chaste. See *Hecate*, pp. 128, 255. —**Cupid's bolt,** the arrow of Cupid, son of Venus, and god of love.—**Gorgon.** The Gorgons were three frightful sisters who turned into stone all who looked on them. The hero Perseus slew Medusa, one of the Gorgons, and, cutting off her head, gave it to the goddess of wisdom, Minerva, who fastened it in the centre of her ægis or shield. *Paradise Lost*, II., 611.—**Freezed** (obsolete) *froze.* This passage, explaining the myth of the Gorgon's head and ascribing the power of Diana and Minerva to their chastity, is original and beautiful. The delicacy and purity of the language well correspond with the thought. See Class. Dict.

Bandit, outlaw, brigand, robber, buccaneer, pirate, highwayman, thief, freebooter, pilferer. Distinguish, etc.

So dear to Heaven is saintly chastity,
That, when a soul is found sincerely so,
A thousand liveried angels lackey her,
Driving far off each thing of sin and guilt;
And, in clear dream and solemn vision,
Tell her of things that no gross ear can hear;
Till oft converse with heavenly habitants
Begin to cast a beam on the outward shape,
The unpolluted temple of the mind,
And turns it, by degrees, to the soul's essence,*
Till all be made immortal. But when lust,
By unchaste looks, loose gestures, and foul talk,
But most by lewd and lavish act of sin,
Lets in defilement to the inward parts,
The soul grows clotted by contagion,
Imbodies, and imbrutes, till she quite lose
The divine property of her first being.
Such are those thick and gloomy shadows damp,
Oft seen in charnel vaults and sepulchres,
Lingering and sitting by a new-made grave,
As loth to leave the body that it loved,
And linked itself, by carnal sensuality,
To a degenerate and degraded state.
Sec. Br. How charming is divine philosophy!
Not harsh and crabbed, as dull fools suppose,
But musical as is Apollo's lute,
And a perpetual feast of nectared sweets,
Where no crude surfeit reigns.
First Br. List! list! I hear
Some far-off halloo break the silent air.
Sec. Br. Methought so, too; what should it be?
First Br. For certain,
Either some one, like us, night-foundered here,
Or else some neighbor woodman; or, at worst,
Some roving robber calling to his fellows.
Sec. Br. Heaven keep my sister. Again, again, and near!
Best draw, and stand upon our guard.
First Br. I'll halloo:
If he be friendly, he comes well; if not,
Defense is a good cause, and Heaven be for us.

* **Soul's essence**, etc. This seems to have been a favorite thought with Milton. See *Paradise Lost*, v., 468–505. See, too, the beginning of Milton's treatise on *Reformation in England*.—**Loth to leave.** Note the alliteration. The thought here and throughout the whole of this speech of the elder brother, well deserves the compliment the younger brother immediately pays it.—**Apollo**, god of music, played upon the lyre invented by Mercury.—**Nectared.** Nectar was the drink of the gods, as ambrosia was their food.—**Night-foundered** (*founder*, from Lat. *fundus*, bottom; Old French *fondre*, to sink), foundered, or sunk, in night, or in darkness. *Paradise Lost*, i., 204.—**Draw**, *i. e.*, draw the sword.

Enter the attendant Spirit, habited like a Shepherd.

That halloo I should know; what are you? speak.
Come not too near: you fall on iron stakes else.
Spir. What voice is that? my young lord? speak again.
Sec. Br. O brother, 'tis my father's shepherd, sure.
First Br. Thyrsis?* whose artful strains have oft delayed
The huddling brook to hear his madrigal,
And sweetened every musk-rose of the dale?
How camest thou here, good swain? Hath any ram
Slipped from the fold, or young kid lost his dam?
Or straggling wether the pent flock forsook?
How couldst thou find this dark sequestered nook?
Spir. O, my loved master's heir, and his next joy,
I came not here on such a trivial toy
As a strayed ewe, or to pursue the stealth
Of pilfering wolf: not all the fleecy wealth
That doth enrich these downs is worth a thought
To this my errand, and the care it brought.
But, oh, my virgin lady! where is she?
How chance she is not in your company?
First Br. To tell thee sadly, shepherd, without blame
Or our neglect, we lost her as we came.
Spir. Ah me unhappy! then my fears are true.
First Br. What fears, good Thyrsis? Pr'ythee, briefly show.
Spir. I'll tell ye. 'Tis not vain or fabulous,
Though so esteemed by shallow ignorance,
What the sage poets, taught by the heavenly muse,
Storied of old, in high immortal verse,
Of dire chimeras, and enchanted isles,
And rifted rocks whose entrance leads to hell;
For such there be, but unbelief is blind.
Within the navel of this hideous wood,
Immured in cypress shades, a sorcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep skilled in all his mother's witcheries;
And here, to every thirsty wanderer,
By sly enticement gives his baneful cup,

* **Thyrsis**, the name of a herdsman in Theocritus and of a shepherd in Virgil, is used in the pastoral poets as a generic name for shepherd.—**Artful strains**, cunning notes, *skilful tones*.—**Huddling**, crowding confusedly forward.—**Madrigal** (Lat. *Mandra*, a stall, a herd of cattle; It. and O. Span. *mandra*, a flock), a brief pastoral poem, usually a love-story or song. See p. 219.—**Sweetened**. How exquisite the music that could add perfume to the rose!—**Forsook** (obs. as participle), *forsaken*.—**Dire chimeras**. The *chimera* was a fire-vomiting monster, having the head of a lion, the body of a goat, and the tail of a dragon. *Paradise Lost*, II., 628.—**Rifted**, *rent asunder*, split. Near Tænarus (Cape Matapan) was a cave, which the poets fabled to be the entrance to hell, and through which Hercules was said to have dragged up the three-headed dog Cerberus.—**Navel**. So Delphi was called by the Greeks the navel of earth.—**Sorcerer** (Lat. *sors*, a lot).

Immortal, deathless, imperishable, incorruptible. Other synonymes?

With many murmurs* mixed, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead, unmolding reason's mintage
Charactered in the face. This have I learned,
Tending my flocks hard by i' the hilly crofts
That brow this bottom-glade; whence, night by night,
He and his monstrous rout are heard to howl
Like stabled wolves or tigers at their prey,
Doing abhorred rites to Hecate,
In their obscured haunts of inmost bowers.
Yet have they many baits and guileful spells,
To inveigle and invite the unwary sense
Of them that pass unweeting by the way.
This evening late, by then the chewing flocks
Had ta'en their supper on the savory herb
Of knot-grass dew-besprent, and were in fold,
I sat me down to watch upon a bank
With ivy canopied, and interwove
With flaunting honeysuckle, and began,
Rapt in a pleasing fit of melancholy,
To meditate my rural minstrelsy,
Till fancy had her fill: but, ere a close,
The wonted roar was up amidst the woods,
And filled the air with barbarous dissonance;
At which I ceased, and listened them awhile,
Till an unusual stop of sudden silence
Gave respite to the drowsy-flighted steeds
That draw the litter of close-curtained sleep.
At last, a soft and solemn-breathing sound
Rose like a steam of rich distilled perfumes
And stole upon the air, that even Silence
Was took ere she was ware, and wished she might

* **Murmurs,** muttered magic words or verses. In preparing this enchanted cup, the charm of many barbarous, unintelligible words was intermixed to quicken and strengthen its operation.—**Mintage** (A. S. *mynet*, money, coin, Lat. *monēta*, the adviser; from *monēre*, to warn. *Monēta* was a surname of Juno, in whose temple money was coined), that which has been minted, or stamped at a mint. *Reason's mintage* is the form or look as expressing reason.—**Charactered.** Here we have the old customary accent on the second syllable. See note on *serviceable*, p. 251.—**Crofts** (Gr. κρύπτη, fr. κρυπτειν, to conceal; Lat. *crypta;* A. S. *croft*, by Grimm's Law), small inclosed fields.—**Brow,** form a brow to, *overlook.*—**Rout** (Old French *route*, troop; Lat. *rupta*, from *rumpere, to break*), concourse, *rabble* that commits a breach of the peace.—**Hecate** (Trisyl.). See pp. 128, 150, 235.—**Unweeting** (*un*, not; O. Eng. *weet*, to know), ignorant, *unknowing.* Obs.—**By then,** at the time when.—**Knot-grass,** a weed-like plant, knot-weed.—**Besprent** (*sprent*, A. S. *sprengan*, or *sprencan*, to sprinkle), besprinkled.—**Sat me down** (*sat* is reflexive here), seated myself.—**Flaunting,** *ostentatious.*—**Rapt** (Lat. *raptus*, enraptured, from *rapere*, to seize and carry off), *transported*, ravished.—**Meditate** (Lat. *meditari*), *practice.*—**Close,** the end of a strain of music; cadence. See p. 246.—**Steeds,** "night-steeds," as they are called in the *Hymn on the Nativity.* So Campbell has the line, "Chased on his night-steed by the star of day."—**Took,** taken prisoner, captivated.

Transform, metamorphose, alter, change, vary, diversify, shift, turn to or *into, transmute.* Distinguish, etc.

Deny her nature and be never more,
Still to be so displaced. I was all ear,
And took in strains that might create a soul
Under the ribs* of death! But, oh, ere long,
Too well I did perceive it was the voice
Of my most honored lady, your dear sister.
Amazed I stood, harrowed with grief and fear:
And, O poor hapless nightingale! thought I,
How sweet thou sing'st, how near the deadly snare!
Then down the lawns I ran with headlong haste,
Through paths and turnings often trod by day,
Till, guided by mine ear, I found the place
Where that damned wizard, hid in sly disguise,
(For so by certain signs I knew,) had met
Already, ere my best speed could prevent,
The aidless innocent lady, his wished prey,
Who gently asked if he had seen such two,
Supposing him some neighbor villager.
Longer I durst not stay, but soon I guessed
Ye were the two she meant: with that I sprung
Into swift flight, till I had found you here;
But further know I not.

Sec. Br. O Night, and Shades!
How are ye joined with hell in triple knot
Against the unarmed weakness of one virgin,
Alone and helpless! Is this the confidence
You gave me, brother?

First Br. Yes, and keep it still:
Lean on it safely: not a period
Shall be unsaid for me. Against the threats
Of malice, or of sorcery, or that power
Which erring men call chance, this I hold firm:
Virtue may be assailed, but never hurt;
Surprised by unjust force, but not inthralled:
Yea, even that, which mischief meant most harm,
Shall in the happy trial prove most glory:
But evil on itself shall back recoil,
And mix no more with goodness; when, at last,
Gathered like scum, and settled to itself,
It shall be in eternal restless change

* **Ribs**, etc. In Herman Hugo's *Pia Desideria* is an emblem representing a soul in the figure of an infant inside the ribs of a skeleton, with the motto, "O wretched man that I am. Who shall deliver me from the body of this death?" So Francis Quarles, Book v., for his eighth emblem, in like manner represents a youth within the ribs of a human skeleton. See Rom. vii., 24. These speeches, though very fine, delay the action too much. Shakespeare would have hastened on to the denouement.

Signs, mark, symptom, indication, note, token, signal. Distinguish, etc.

Self-fed * and self-consumed: if this fail,
The pillared firmament is rottenness,
And earth's base built on stubble. But come, let's on.
Against the opposing will and arm of Heaven
May never this just sword be lifted up;
But for that damned magician, let him be girt
With all the grisly legions that troop
Under the sooty flag of Acheron,
Harpies and hydras, or all the monstrous forms
'Twixt Africa and Ind,—I'll find him out,
And force him to return his purchase back,
Or drag him by the curls to a foul death,
Cursed as his life.

Spir. Alas! good venturous youth,
I love thy courage yet, and bold emprise;
But here thy sword can do thee little stead.
Far other arms and other weapons must
Be those that quell the might of hellish charms:
He with his bare wand can unthread thy joints,
And crumble all thy sinews.

First Br. Why, pr'ythee, shepherd,
How dost thou then thyself approach so near,
As to make this relation?

Spir. Care, and utmost shifts,
How to secure the lady from surprisal,
Brought to my mind a certain shepherd lad,
Of small regard to see to, yet well-skilled
In every virtuous plant and healing herb
That spreads her verdant leaf to the morning ray.
He loved me well, and oft would beg me sing,
Which, when I did, he on the tender grass
Would sit, and hearken even to ecstasy;
And, in requital, ope his leathern scrip,
And show me simples of a thousand names,
Telling their strange and vigorous faculties.

---

* **Self-fed**, etc. Warburton says: "This image is wonderfully fine. It is taken from the conjectures of astronomers concerning the dark spots which, from time to time, appear on the surface of the sun's body, and, after a while, disappear again; which they suppose to be the scum of that fiery matter which first breeds it, and then breaks through and consumes it."—**Pillared.** Homer represents Atlas as keeping "the tall pillars which hold heaven and earth asunder." This line has a Miltonic energy.—**Legions** (trisyl.)—**Acheron,** here as in Virgil, designates the lower world, hell.—**Harpies** (ἅρπυιαι, from ἁρπάζω, I snatch), monsters having the faces of women, and the bodies, wings, and claws of birds. They are personified storm-winds, or demons of the tempest. See Virgil's *Æneid*, III., 210, etc.—**Hydras** (ὕδρα, from ὕδωρ, water, Lat. *hydra*, a water-snake). The Lernæan hydra, destroyed by Hercules, had a huge body with nine heads, eight mortal and one immortal.—**Ind,** *India.*—**Emprise,** enterprising spirit; enterprise.—**Stead,** advantage.—**Relation,** statement.—**Regard,** *aspect.*—**To see to,** *to look at.*—**Scrip** (Icel. *skreppa*), *a wallet, small bag.*—**Simples** (*semel*, once; or *sine*, without; *plica*, fold), medicinal plants; each plant being supposed to possess its simple or particular virtue, and to be a simple remedy.

Vigorous, energetic, forcible, powerful, lively. Other synonymes?

Amongst the rest, a small unsightly root,
But of divine effect, he culled me out.
The leaf was darkish, and had prickles on it,
But in another country, as he said,
Bore a bright golden flower, but not in this soil:
Unknown, and like esteemed,* and the dull swain
Treads on it daily with his clouted shoon:
And yet more medicinal is it than that moly,
That Hermes once to wise Ulysses gave.
He called it hæmony, and gave it me,
And bade me keep it as of sovereign use
'Gainst all enchantments, mildew, blast, or damp,
Or ghastly furies' apparition.
I pursed it up, but little reckoning made,
Till new that this extremity compelled:
But now I find it true; for by this means
I knew the foul enchanter, though disguised,
Entered the very lime-twigs of his spells,
And yet came off. If you have this about you,
(As I will give you when we go,) you may
Boldly assault the necromancer's hall;
Where if he be, with dauntless hardihood,
And brandished blade, rush on him; break his glass,
And shed the luscious liquor on the ground,
But seize his wand. Though he and his cursed crew
Fierce sign of battle make, and menace high,
Or, like the sons of Vulcan, vomit smoke,
Yet will they soon retire, if he but shrink.

First Br. Thyrsis, lead on apace, I'll follow thee;
And some good angel bear a shield before us.

---

* **Like esteemed**, etc., not known and not esteemed.—**Clouted**, patched. See Josh. ix., 5.—**Shoon**, the old plural form of shoe. The old plural ending, common in Semi-Sax., is still retained in *oxen*. In Shakespeare and Byron we have *sandal shoon*.—**Moly**, a fabulous herb, said to have been given by Mercury to Ulysses, as a counter-charm against the spells of Circe. Homer (*Odyssey* x., 304, 305) says it was "black in the root, and its flower was like unto milk; and the gods call it Molu. It is difficult for mortal men to dig it up; but the gods can do everything."—**Hermes**, *Mercury*, the god of eloquence, and messenger of Jupiter. He wore a winged cap and winged sandals.—**Ulysses** (Odysseus), the most cunning and the wisest of all the Greek chieftains at the siege of Troy. His wanderings after the capture of that city are related in Homer's *Odyssey*.—**Hæmony**. *Hæmonia* was a poetical name of Thessaly. This country was more famous than almost any other for incantations, witchcraft, magic drugs, etc. See *Odes of Horace*. Book I., 27.—**Apparition** (five syllables).—**Pursed**, put in a purse or wallet. —**Lime-twigs**, twigs smeared with lime, which was a viscous substance for catching small birds.—**Necromancer** (νεκρός, dead; μαντεία, divination), one who professes to foretell events by communication with departed spirits; a conjurer.—**Vulcan**, god of fire, blacksmith and worker in metals generally, who had his forges under Ætna, seems to have been a personification of volcanic (*vulcanic*) force. The sons of Vulcan are probably the Cyclopes, and these again but symbolize volcanic forces. See Class. Dict. —**Apace**, with quick pace; rapidity. See *apace*, Index.

Apparition, vision, phantom, spectre, ghost. Distinguish, etc.
Extremity, exigency, emergency, crisis. Distinguish, etc.

The scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. COMUS *appears with his rabble, and the* LADY, *set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.*

Comus. Nay, lady, sit; if I but wave this wand,
Your nerves are all chained up in alabaster,
And you a statue; or, as Daphne* was,
Root-bound, that fled Apollo.
Lady. Fool, do not boast;
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while Heaven sees good.
Comus. Why are you vexed, lady? Why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far. See, here be all the pleasures
That fancy can beget on youthful thoughts,
When the fresh blood grows lively and returns
Brisk as the April buds in primrose season.
And first behold this cordial julep here,
That flames and dances in his crystal bounds,
With spirits of balm and fragrant syrups mixed.
Not that Nepenthes, which the wife of Thone,
In Egypt, gave to Jove-born Helena,
Is of such power to stir up joy as this,
To life so friendly, or so cool to thirst.
Why should you be so cruel to yourself,
And to those dainty limbs, which nature lent
For gentle usage and soft delicacy?
But you invert the covenants of her trust,
And harshly deal, like an ill borrower,
With that which you received on other terms;
Scorning the unexempt condition
By which all mortal frailty must subsist,
Refreshment after toil, ease after pain,
That have been tired all day without repast,
And timely rest have wanted. But, fair virgin,
This will restore all soon.
Lady. 'Twill not, false traitor!
'Twill not restore the truth and honesty

---

* **Daphne.** Phœbus Apollo, love-smitten, pursued the fair nymph Daphne, who, as he was on the point of overtaking her, was changed into a bay-tree. Ever afterwards this tree (*laurus*) was a favorite with Apollo.—**Immanacled** (*in, upon; manus*, the hand), handcuffed, *manacled*.—**Julep** (Pers. *gul*, rose, *âb*, water).—**Nepenthes** (νη-, not; πένθος, grief), a drug used by the ancients to remove pain and produce exhilaration.—**Wife of Thone.** *Polydamna*, wife of Thone, gave to Helena, daughter of Jove and fairest of all women, *nepenthes*, among other "cunning and excellent drugs." See *Odyssey*, IV., 219–233.

Immanacled, manacled, chained, fettered, shackled, bound. Distinguish, etc.

That thou hast banished from thy tongue with lies.
Was this the cottage and the safe abode
Thou told'st me of? What grim aspects * are these,
These ugly-headed monsters? Mercy guard me!
Hence with thy brewed enchantments, foul deceiver!
Hast thou betrayed my credulous innocence
With visored falsehood and base forgery?
And wouldst thou seek again to trap me here
With liquorish baits, fit to ensnare a brute?
Were it a draught for Juno when she banquets,
I would not taste thy treasonous offer. None,
But such as are good men, can give good things;
And that which is not good is not delicious
To a well-governed and wise appetite.

Comus. O foolishness of men! that lend their ears
To those budge doctors of the Stoic fur,
And fetch their precepts from the Cynic tub,
Praising the lean and sallow abstinence!
Wherefore did nature pour her bounties forth
With such a full and unwithdrawing hand,
Covering the earth with odors, fruits, and flocks,
Thronging the seas with spawn innumerable,
But all to please and sate the curious taste?
And set to work millions of spinning worms,
That in their green shops weave the smooth-haired silk,
To deck her sons; and, that no corner might
Be vacant of her plenty, in her own loins
She hutched the all-worshipped ore and precious gems,
To store her children with. If all the world
Should, in a pet of temperance, feed on pulse,
Drink the clear stream, and nothing wear but frieze,
The All-giver would be unthanked, would be unpraised,
Not half his riches known, and yet despised;

---

* **Aspects.** As in Shakespeare, this word is accented on the last syllable in Milton. See note on *serviceable*, p. 251.—**Brewed.** See the description of the "poisoned caldron" in *Macbeth*.—**Visored,** wearing a visor (the part of a helmet perforated, to see through), *masked*.—**Liquorish** (A. S. *liccian*, to lick; Fr. *lécher*, to lick; A. S. *liccera*, a glutton), tempting the appetite, *dainty*.—**Wise appetite,** an appetite controlled by wisdom.—**Budge** (Irish *bolc, bolg, balg*, a bag, sack. Budge was lamb-skin fur, formerly much used as an ornamental edging of the gowns of scholars; hence), *scholastic, austere*.—**Stoic** (στόα, a roofed colonnade, a porch in Athens, where Zeno and his successors taught that men should be free from passion, unmoved by joy or grief), *pertaining to the Stoics*. See *Stoics*, p. 90.—**Fur** (Icel. *fóðr*, lining. Strips of fur were used on garments for lining or ornament), *robe*.—**Cynic,** pertaining to the school of philosophers founded by Antisthenes (who flourished about 375, B. C.). Of this school, Diogenes, who lived in a *tub*, was the most famous disciple. Antisthenes inculcated a rigid discipline, which he meant as a protest against luxury and effeminacy. See p. 206.—**Hutched** (A. S. *hwecca*, a chest), laid up as in a chest, hoarded.—**Pet** (*pout*, to protrude the lips), a slight fit of peevishness.—**Pulse,** the fruit or seed of leguminous plants, as beans, peas, etc.—**Frieze** (Fr. *frise*; W. *ffris*), a woollen cloth from Friesland, coarse, with a nap on one side.

Innocence, guiltlessness, harmlessness. Other synonymes? Differentiate, etc.
Temperance, modesty, moderation, continence, sobriety. Distinguish, etc.

And we should serve Him as a grudging master,
As a penurious niggard* of his wealth;
And live like Nature's bastards, not her sons;
Who would be quite surcharged with her own weight,
And strangled with her waste fertility;
The earth cumbered, and the winged air darked with plumes,
The herds would over-multitude their lords,
The sea, o'erfraught, would swell, and the unsought diamonds
Would so imblaze the forehead of the deep,
And so bestud with stars that they below
Would grow inured to light, and come at last
To gaze upon the sun with shameless brows.
List, lady; be not coy, and be not cozened
With that same vaunted name, virginity.
Beauty is Nature's coin, must not be hoarded,
But must be current; and the good thereof
Consists in mutual and partaken bliss,
Unsavory in the enjoyment of itself:
If you let slip time, like a neglected rose,
It withers on the stalk with languished head.
Beauty is Nature's brag, and must be shown
In courts, at feasts, and high solemnities,
Where most may wonder at the workmanship.
It is for homely features to keep home:
They had their name thence. Coarse complexions
And cheeks of sorry grain will serve to ply
The sampler, and to tease the housewife's wool.
What need a vermeil-tinctured lip for that,
Love-darting eyes, or tresses like the morn?
There was another meaning in these gifts:
Think what, and be advised: you are but young yet.

Lady. I had not thought to have unlocked my lips
In this unhallowed air, but that this juggler
Would think to charm my judgment, as mine eyes,
Obtruding false rules pranked in reason's garb.
I hate when vice can bolt her arguments,
And virtue has no tongue to check her pride.

---

* **Niggard** (Ice. *hnöggr*, sparing; Dan. *gnier*, a niggard), a *miser*, a *stingy wretch*.—**Over-multitude**, outnumber the multitude of.—**Coy** (Lat. *quies*, rest, *quietus*, quiet), *shy*.—**Cozened** (*cousin*, to pretend relationship; or it may be from Ger. *kosen*, Fr. *causer*, to talk, chat, wheedle), *deceived*.—**Grain.** (See note on "*dyed in grain*," in the 13th stanza of Spenser's Epithalamium, p. 76), *dye*, *color*.—**Ply**, to work busily at.—**Sampler**, a pattern of work, a collection of needle-work patterns.—**Tease** (A. S. *tæsan*, to pluck), *comb* or *card*.—**Vermeil-tinctured** (Lat. *vermiculus*, the little worm that furnishes the scarlet color), tinged with vermilion.—**Like the morn.** All the poets tell of the "golden hair" of the sun, or that of Aurora, "floating on the eastern clouds."—**Pranked** (Ger. *prangen*, *prunken*, to shine, make a show; Icel. *pranga*, Dan. *prange*, *prunke*, allied to *prink*), ostentatiously dressed.—**Bolt.** Webster defines this word in this connection, "to throw precipitately, blurt out, utter or throw out." (From A. S. *bolt*. Akin to Gr. βάλλειν, to throw.)

Niggard, *miser*. Other synonymes? Differentiate, etc.

Impostor! do not charge most innocent Nature,
As if she would her children should be riotous
With her abundance. She, good cateress,
Means her provision only to the good,
That live according to her sober laws,
And holy dictate of spare temperance.
If every* just man, that now pines with want,
Had but a moderate and beseeming share
Of that which lewdly-pampered luxury
Now heaps upon some few with vast excess,
Nature's full blessings would be well dispensed
In unsuperfluous even proportion,
And she no whit encumbered with her store:
And then the Giver would be better thanked,
His praise due paid; for swinish gluttony
Ne'er looks to heaven amidst his gorgeous feast,
But, with besotted base ingratitude,
Crams, and blasphemes his Feeder. Shall I go on?
Or have I said enough? To him that dares
Arm his profane tongue with contemptuous words
Against the sun-clad power of chastity,
Fain would I something say;—yet to what end?
Thou hast nor ear, nor soul, to apprehend
The sublime notion, and high mystery,
That must be uttered to unfold the sage
And serious doctrine of virginity;
And thou art worthy that thou shouldst not know
More happiness than this thy present lot.
Enjoy your dear wit, and gay Rhetoric,
That hath so well been taught her dazzling fence:
Thou art not fit to hear thyself convinced.
Yet, should I try, the uncontrolled worth
Of this pure cause would kindle my rapt spirits
To such a flame of sacred vehemence
That dumb things would be moved to sympathize,
And the brute earth would lend her nerves, and shake,
Till all thy magic structures, reared so high,
Were shattered into heaps o'er thy false head.

Comus. She fables not; I feel that. I do fear

---

* **If every,** etc. She answers specifically the argument of Comus. See the speech of Comus just preceding.—**Lewdly-pampered** (*lewd* is from A. S. *lewd*, laical; fr. Gr. λαός, the people). *wantonly pampered. Pampered* (Lat. *pampinus*, a vine-leaf. Old Fr. *pamprer*, to cover with vine-leaves, to nurse into luxuriant growth. Akin to O. Ger. *pampen*, to cram).—**Dazzling fence,** dazzling sword-play, as it were, of argument or repartee.—**I feel that** she fables not. Sympson suggested this punctuation instead of, *I feel that I do fear*, etc.

Dictate, command, injunction, order, direction, admonition, suggestion. Discriminate, etc.
Pines, flags, droops, languishes, dwindles, withers, decays. Give the peculiar meanings, etc.

Her words set off by some superior power;
And though not* mortal, yet a cold shuddering dew
Dips me all o'er, as when the wrath of Jove
Speaks thunder and the chains of Erebus
To some of Saturn's crew. I must dissemble,
And try her yet more strongly. Come, no more.
This is mere moral babble, and direct
Against the canon-laws of our foundation:
I must not suffer this: 'tis but the lees
And settlings of a melancholy blood;
But this will cure all straight. One sip of this
Will bathe the drooping spirits in delight
Beyond the bliss of dreams. Be wise, and taste.

The BROTHERS *rush in with swords drawn, wrest his glass out of his hand, and break it against the ground: his rout make sign of resistance, but are all driven in. The* ATTENDANT SPIRIT *comes in.*

Spir. What, have you let the false enchanter 'scape?
Oh ye mistook: you should have snatched his wand,
And bound him fast. Without his rod reversed,
And backward mutters of dissevering power,
We cannot free the lady that sits here
In stony fetters fixed and motionless.
Yet stay, be not disturbed: now I bethink me,
Some other means I have, which may be used,
Which once of Melibœus old I learnt,
The soothest shepherd that e'er piped on plains.
There is a gentle nymph, not far from hence,
That with moist curb sways the smooth Severn stream:
Sabrina is her name, a virgin pure.
Whilom she was the daughter of Locrine,

* **Though not,** though I am not. T. Warton says: "Here is the noblest panegyric on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who, although actually possessed of his prey, feels all the terrors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat, like a guilty man."—**Chains,** the object of *speaks* in the sense of *threatens.*—**Erebus** (see *Merchant of Venice,* Act v., Scene 1, and Class. Dict.), a dark region in the lower world; hell.—**Crew** (*Terra,* Earth, bore to *Cœlus* or *Uranus,* Heaven, the Titans, six males and six females, Saturn being the youngest male), the Titans, or the Giants.—**Canon-laws,** the church laws of Rome; established moral laws. (Lat. *canon,* a measuring line; Gr. κανών).—**Lees,** *dregs.* Hurd says, "I like the manuscript reading best: '*This is mere moral stuff, the very lees,*'" etc.—**Blood.** The quality of the blood was supposed to determine the disposition.—**Backward mutters,** the words of the charm pronounced in the reverse order.—**Bethink me,** make myself think, call to mind.—**Melibœus,** a shepherd in Virgil's First Eclogue. The prose tale of Melibœus is one of the Canterbury Tales.—**Soothest** (A. S. *sóth,* truth), *truest;* most pleasing.—**Severn** (Lat. *Sabrina*) rises, in Wales, in a small lake on the east side of Plinlimmon. It is 210 miles long.—**Sabrina.** It being the principal river in this part of England and not far from Ludlow Castle, there was a special propriety in summoning the goddess of this stream. The story of Sabrina is in Sackville's "*Mirror for Magistrates,*" Drayton's "*Polyolbion,*" and in the Second Book of "*Fairy Queen.*" See also Fletcher's "*Faithful Shepherdess,*" which Milton evidently had before him in writing this part of Comus.—**Locrine.** Anchises, of Trojan fame, was the father of Æneas; Æneas, of Ascanius; Ascanius, of Silvius; Silvius of Brutus; Brutus, of Locrine. See Milton's Translation from *Geoffrey of Monmouth;* also Milton's *History of England,* Book I.

Dissemble, conceal, disguise, cloak, cover, pretend. Distinguish, etc.

That had the sceptre from his father Brute.
She, guiltless damsel, flying the mad pursuit
Of her enraged* stepdame, Guendolen,
Commended her fair innocence to the flood,
That stayed her flight with his cross-flowing course.
The water-nymphs, that in the bottom played,
Held up their pearled wrists and took her in,
Bearing her straight to aged Nereus' hall;
Who, piteous of her woes, reared her lank head,
And gave her to his daughters to imbathe
In nectared lavers, strewed with asphodel;
And through the porch and inlet of each sense
Dropt in ambrosial oils, till she revived
And underwent a quick immortal change,
Made goddess of the river. Still she retains
Her maiden gentleness, and oft at eve
Visits the herds along the twilight meadows,
Helping all urchin blasts and ill-luck signs
That the shrewd meddling elf delights to make;
Which she with precious vialled liquors heals.
For which the shepherds, at their festivals,
Carol her goodness loud in rustic lays,
And throw sweet garland wreaths into her stream,
Of pansies, pinks, and gaudy daffodils;
And, as the old swain said, she can unlock
The clasping charm, and thaw the numbing spell,
If she be right invoked in warbled song:
For maidenhood she loves, and will be swift
To aid a virgin, such as was herself,
In hard-besetting need. This will I try,
And add the power of some adjuring verse.

SONG.

Sabrina fair,
Listen where thou art sitting

* **Enraged.** Trisyl.—**Guendolen,** a divorced wife of Locrine.—**Nereus,** a sea deity, son of Pontus and Terra. In Homer he is styled ἅλιος γέρων, "old man of the sea." Hesiod represents him as distinguished for wisdom, truth, peace, and justice. He married the ocean nymph Doris, and the Nereids are their daughters.—**Lavers,** large basins for washing.—**Asphodel,** a perennial plant with beautiful flowers.—**Helping,** curing.—**Urchin** (Lat. *ericius, erinaceus;* Fr. *herisson*). T. Warton remarks: "The urchin or hedgehog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system; and its shape was sometimes supposed to be assumed by mischievous elves."—**Blasts,** *blights* (caused by mischievous spirits in the form of hedgehogs). Webster, in his dictionary, makes the singular blunder of defining the word *urchin* in this passage as meaning *rough, pricking, piercing.*—**Shrewd,** *troublesome.* See *be-* in the Index.—**Elf** (A. S. *elf;* Celtic *Alp,* a mountain? Is *Elf* originally a *mountain* spirit?), a diminutive spirit, delighting in mischievous tricks.—**Vialled** (*rial* is from Gr. φιάλη, Lat. *phiala,* a broad, flat, shallow cup), *in a rial.*—**Daffodils** (Lat. and Gr. *asphodelus,* Fr. *fleur d'asphodèle*).—**Thaw,** *dissolve.*—**Right** (A. S. *riht;* Ger. *recht;* Lat. *rectus,* straight, *regere,* to straighten), *rightly.*

Meddling, interfering. Other synonymes? Differentiate, etc.

Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting*
The loose train of thy amber-dropping hair.
Listen, for dear honor's sake,
Goddess of the silver lake;
Listen and save.

Listen, and appear to us,
In name of great Oceanus!
By the earth-shaking Neptune's mace,
And Tethys' grave majestic pace;
By hoary Nereus' wrinkled look,
And the Carpathian wizard's hook;
By scaly Triton's winding shell,
And old soothsaying Glaucus' spell;
By Leucothea's lovely hands,
And her son that rules the strands;
By Thetis' tinsel-slippered feet,
And the songs of Sirens sweet;
By dead Parthenope's dear tomb,
And fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks;
By all the nymphs that nightly dance
Upon thy streams with wily glance;—
Rise, rise, and heave thy rosy head
From thy coral-paven bed,

* **Knitting.** Sea nymphs, mermaids, and the like, are often represented as braiding and combing their locks. See, some eighteen or twenty lines below, *Ligea*.—**Amber.** "Amber, when applied to water, means a luminous clearness." *T. Warton.* See *amber*, line 333.—**Oceanus,** the god of the ocean-stream, offspring of *Cœtus* (Heaven) and *Terra* (Earth).—**Earth-shaking.** Homer constantly gives this epithet to *Poseidon* (Neptune).—**Mace,** a staff, borne by a magistrate or before him as an emblem of authority; a *sceptre*.—**Tethys,** wife of Oceanus. These two were the happy parents of the *Oceanides* or ocean-nymphs, three thousand in number!—**Nereus.** See note on line 835.—**Carpathian wizard, Proteus,** a sea-deity, son of Oceanus and Tethys, or as some say, of Neptune and Phœnice. He is called a wizard because he used to turn himself into many shapes. See note on his name in the *Areopagitica*, p. 238. He is called *Carpathian* from the island of *Carpathus*, between Rhodes and Crete, with the Carpathian sea in its vicinity. His *hook* is his "shepherd's crook;" for he tended the flocks of Neptune. See Virgil's *Georgics*, iv., 387, and following.—**Triton,** a sea-god, trumpeter of Neptune, son of Neptune and Amphitrite.—**Winding,** sounding with notes prolonged and mutually involved.—**Shell** (A. S. *scell, sceala, scalu;* Dan. *skal*, a shell), a shell used as a musical instrument. See p. 238.—**Glaucus,** a sea-deity, much given to prophecy and soothsaying. Some make him the same as Neptune; others, Neptune's son.—**Leucothea** (Λευκός, white; θεά, goddess, the white goddess), the name borne by Ino, wife of Athamas, after she had leaped into the sea with her infant son, to escape from her insane husband, and had become a sea goddess. The child, whose name had been Melicerta, became a sea god with the name Palæmon. He and his mother were reputed kind to mariners, and were often invoked by them.—**Thetis,** one of the Nereids, wife of Peleus and mother of Achilles.—**Parthenope,** one of the sirens. She was cast upon the shore at Naples, which was anciently called Parthenope.—The siren **Ligea** (Gr. Λιγεία, clear-voiced) is mentioned as a *wood-nymph* in Virgil (*Georgics* iv., 336). Poe's lines will readily be recalled:—

"Ligea! Ligea!
My beautiful one,
Whose harshest idea
Will to melody run."

Translucent, transparent, pellucid. Other synonymes? Distinguish, etc.
Moist, humid, damp, wet. Other synonymes? Distinguish, etc.

And bridle * in thy headlong wave,
Till thou our summons answered have.
Listen and save!

SABRINA *rises, attended by water-nymphs, and sings.*

By the rushy-fringed bank,
Where grow the willow and the osier dank,
My sliding chariot stays,
Thick set with agate and the azure sheen
Of Turkis blue, and emerald green,
That in the channel strays;
Whilst from off the waters fleet,
Thus I set my printless feet
O'er the cowslip's velvet head,
That bends not as I tread.
Gentle swain, at thy request,
I am here.
Spir. Goddess dear,
We implore thy powerful hand
To undo the charmed band
Of true virgin, here distressed
Through the force and through the wile
Of unblessed enchanter vile.
Sabr. Shepherd, 'tis my office best
To help ensnared chastity.
Brightest lady, look on me.
Thus I sprinkle on thy breast
Drops, that, from my fountain pure,
I have kept, of precious cure;
Thrice upon thy finger's tip,
Thrice upon thy rubied lip:
Next, this marble venomed seat,
Smeared with gums of glutinous heat,
I touch with chaste palms, moist and cold.
Now the spell hath lost its hold,
And I must haste, ere morning hour,
To wait in Amphitrite's bower.

SABRINA *descends, and the Lady rises out of her seat.*

Spir. Virgin, daughter of Locrine,
Sprung of old Anchises' line,
May thy brimmed waves, for this,

* **Bridle.** See line 825.—**Sheen,** *brightness* So in line 1003, and in the *Hymn on the Nativity*, stanza 15.—**Turkis,** *turquois*, a Persian mineral of a bluish-green color and esteemed precious. Its color was supposed to change with the health of the wearer.—**Look on me.** See Acts iii., 4.—**Amphitrite,** daughter of Nereus and Doris. She was wife of Neptune.—**Daughter,** etc. See notes on lines 825, 826.

Their full tribute never miss
From a thousand petty rills,
That tumble down the snowy hills:
Summer drought, or singed air,
Never scorch thy tresses fair;
Nor wet October's torrent* flood
Thy molten crystal fill with mud.
May thy billows roll ashore
The beryl and the golden ore;
May thy lofty head be crowned
With many a tower and terrace round,
And here and there, thy banks upon,
With groves of myrrh and cinnamon!
Come, lady, while Heaven lends us grace,
Let us fly this cursed place,
Lest the sorcerer us entice
With some other new device.
Not a waste or needless sound,
Till we come to holier ground.
I shall be your faithful guide
Through this gloomy covert wide;
And not many furlongs thence
Is your father's residence,
Where this night are met in state
Many a friend to gratulate
His wished presence; and, beside,
All the swains, that there abide,
With jigs and rural dance resort.
We shall catch them at their sport,
And our sudden coming there
Will double all their mirth and cheer.
Come, let us haste: the stars grow high,
But night sits monarch yet in the mid sky.

The scene changes, presenting Ludlow town and the President's castle; then come in, country dancers; after them, the attendant SPIRIT, *with the* TWO BROTHERS *and the* LADY.

SONG.

Spir. Back, shepherds, back. Enough your play
Till next sun-shine holiday.

---

* **Torrent** (A. S. *teran, tær, torn*, tear. tore. torn; Mæso-Goth. *tairan;* Ger. *zerren;* W. *torri*, to break), *tearing*, rapidly rolling or rushing.[1]—**Be crowned.** Milton perhaps has in mind the "turreted Cybele" of the classics.—**Jigs**, light, brisk, musical movements; also frolicsome dances to such music. From Fr. *gigue*, a dance, tune, romp; Ger. *geigen*, to fiddle).

Petty, trifling, trivial', frivolous, futile, little. Other synonymes? Distinguish, etc.

[1] I venture to dissent from the com non etymology, which derives this word from *torrēre*, to parch or scorch. See, however, the unabridged dictionaries.

Here be,* without duck or nod,
Other trippings to be trod
Of lighter toes, and such court guise
As Mercury did first devise
With the mincing Dryades,
On the lawns and on the leas.

This second Song presents them to their Father and Mother.

Noble lord, and lady bright,
I have brought ye new delight.
Here behold so goodly grown
Three fair branches of your own.
Heaven hath timely tried their youth,
Their faith, their patience, and their truth;
And sent them here, through hard assays,
With a crown of deathless praise,
To triumph in victorious dance,
O'er sensual folly and intemperance.

The dances being ended, the SPIRIT *epilogises.*

Spir. To the ocean now I fly,
And those happy climes that lie
Where day never shuts his eye
Up in the broad fields of the sky!
There I suck the liquid air,
All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree.
Along the crisped shades and bowers
Revels the spruce and jocund Spring,
The Graces and the rosy-bosomed Hours
Thither all their bounties bring:
There eternal Summer dwells,
And west winds, with musky wing,
About the cedarn alleys fling
Nard and cassia's balmy smells:
Iris there, with humid bow,
Waters the odorous banks, that blow

---

* **Here be**, etc., here *are*. Often in Shakespeare and the Bible we have *be* for *are*. See Abbott's *Shakespearian Grammar*, 300.—**Duck or nod.** These words allude to the awkwardness of the rustics in dancing.—**Mercury.** See note on *Hermes*, line 637.—**Mincing**, stepping short pretty steps. See Dict.—**Dryades** (Δρῦς, a tree), nymphs of the trees and woods.—**Hesperus.** See note on line 393. There are several versions of the story of Hesperus. Milton follows partly the account of Diodorus. See the Classical Dictionaries.—**Crisped**, curled, twisted, wreathed, interwoven.—**Graces.** See Spenser's *Epithalamium*, sixth stanza. "They were an æsthetic conception of all that is beautiful and attractive in the physical as well as in the social world."—**Hours.** See notes on *Hours* and *handmaids*, p. 72.—**Iris.** See p. 254.—**Blow**, cause to blossom.

Jocund, lively, sprightly, vivacious, sportive, merry, jolly, lively. Other synonymes? Discriminate, etc.

Flowers of more mingled hue
Than her purfled* scarf can shew;
And drenches with Elysian dew
(List, mortals, if your ears be true)
Beds of hyacinths and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft; and on the ground
Sadly sits the Assyrian queen:
But far above, in spangled sheen,
Celestial Cupid, her famed son, advanced,
Holds his dear Psyche sweet entranced,
After her wandering labors long,
Till free consent the gods among
Make her his eternal bride;
And from her fair unspotted side
Two blissful twins are to be born,
Youth and Joy: so Jove hath sworn.
But now my task is smoothly done,
I can fly, or I can run,
Quickly to the green earth's end,
Where the bowed welkin slow doth bend,
And from thence can soar as soon
To the corners of the moon.
Mortals, that would follow me,
Love virtue: she alone is free.
She can teach ye how to climb
Higher than the sphery chime;
Or, if virtue feeble were,
Heaven itself would stoop to her.

---

* **Purfled** (Old Fr. *pourfiler; pour*, for; *fil*, Lat. *filum*, thread; Ital. *profilare*, to embroider), with flowered border; *embroidered.*—**Scarf**, the rainbow.—**Elysian.** See note on line 257.—**Adonis**, etc. See *Thammuz*, p. 249. See *Fairy Queen*, Book III.: Canto vi., 46. Adonis was famed for his beauty. He was greatly beloved by Venus, who used to entreat him not to expose himself to the dangers of the chase. At last he lost his life by the tusk of a wild boar.—**Assyrian queen**, *Venus.* "There is no other of the Olympians of whom the foreign origin is so probable as this goddess, and she is generally regarded as being the same with the Astarte (Ishtar) of the Phœnicians."—**Psyche.** See *Fairy Queen*, Book III.; Canto vi., st. 50, 51. The legend or allegory of Cupid and Psyche is one of the most beautiful of ancient mythology. The story is charmingly told in Bulfinch's *Age of Fable.* "The Greek name for a *butterfly* is Psyche, and the same word means the *soul.* Perhaps there is no illustration of the immortality of the soul more striking and beautiful than that furnished by the butterfly, bursting on brilliant wings from the tomb in which it has lain, after a dull, grovelling, caterpillar existence, to flutter in the blaze of day and feed on the most fragrant and delicate productions of the spring. Psyche, then, is the human soul, which is purified by sufferings and misfortunes, and is thus prepared for the enjoyment of true and pure happiness."—**Welkin** (A. S. *wolcen*, cloud, sky), the vault of heaven, the sky. *Bowed welkin*, "a curve which bends, or descends *slowly* from its great sweep." *Cleveland.*—**Sphery chime**, the music of the spheres. See note on *crystal spheres* in *Hymn on the Nativity*, p. 247.—**Stoop**, etc. The moral of this elegant poem is summed up with exquisite felicity in these concluding lines. Well does Emerson pronounce *Comus* "the loftiest poem in praise of female purity in any language."

Virtue, chastity, purity. Other synonymes? Distinguish, etc.

Write out the story of *Comus*. To what extent was Milton indebted to Fletcher and other poets for the plan or leading thoughts? What can you say of the species of composition called *Masques?* Point out the beauties or blemishes in this poem. Write out a statemant of the origin and the exhibition of this Masque. It is the fashion with modern critics, Taine, Froude, White, and others, to disparage and even censure the appearance of any didactic purpose in a poem; to count it a blemish; and to regard as a great merit the fact that a poet is careless of the moral lesson his work conveys. Try *Comus* by this standard, and write your views of such a criterion. Is it matter of commendation in Shakespeare that he "carries his persons indifferently through right and wrong?" Write an essay on Milton's boyhood and youth; one on him as a politician; as a reformer; as a poet; one on his blindness; on his marriages; on his place in English literature; on Milton as a schoolmaster; on *Paradise Lost;* on his imitators. Compare Shakespeare's originality as an author with that of Milton. What sacrifices of taste and inclination did Milton make in joining the Puritans? What intimations does he give in youth or early manhood, of his intention to write a great poem? (These themes for essays are intended as suggestions to teachers, who should be fertile in devising and ingenious in selecting others. The student should be encouraged especially to rely on his own investigations and not to accept facts or principles at second-hand.)

THE

MASK OF COMUS.

BY

JOHN MILTON.

EDITED WITH COPIOUS EXPLANATORY NOTES, AND WITH EXERCISES IN SYNONYMES, FOR THE USE OF CLASSES IN READING, ANALYSIS, AND PARSING,

BY

HOMER B. SPRAGUE, A.M., PH.D.,

LATE PRINCIPAL OF THE ADELPHI ACADEMY, AND FORMERLY PROFESSOR OF RHETORIC IN CORNELL UNIVERSITY.

NEW YORK:

J. W. Schermerhorn & Co.,

No. 14 BOND STREET.

1876.

THE NEW ENGLISH GRAMMAR.

WHITNEY'S

"ELEMENTS OF ENGLISH GRAMMAR."

Many of the best Teachers have long felt assured that **the essentials of grammar** could be embodied in a clear and concise form, which shall impart as correct and thorough a knowledge of grammatical principles, and lead to as great proficiency in their application as do the larger and more pretentious text-books now in use. Believing that this end is attained in Whitney's "Elements of English Grammar," we invite attention to the following statement of its character and claims.

First, the aim of the book:—To teach clearly how to express one's self in correct English. This implies three things, which have been strictly observed throughout.

1. Systematic arrangement, accuracy in classification and definitions, ample, apt, and varied illustrations, and progressive treatment. These are obviously essential to clearness of instruction, and due progress on the part of the pupil.

2. The exclusion of extraneous matter. The one end aimed at is kept constantly in view. The book is not swollen with foreign matter, nor is the mind of the pupil distracted by constantly recurring digressions into the fields of orthography, composition, derivations, historical or comparative etymology, rhetoric, analysis, etc., etc. The book treats closely yet lucidly of the nature of words, the relations they sustain to one another, and the principles and laws that regulate their combination in discourse.

3. Practicalness. As the end sought is the practical one of aiding a pupil to an expression of his thoughts in language conformed to correct usage, and sustained by principles derived therefrom, the means employed for attaining this end are of a corresponding nature. While shunning the namby-pamby, prolix, milk-and-water style of some who write for the young, the author has adapted his language to the comprehension of his readers. On a subject so abstruse as grammar, this is not always an easy task.

The knowledge and progress of the pupil are constantly tested by questions, repeated exercises, and reviews, which tend to fix as well as test what he has learned.

Secondly, the points of excellence claimed. These are too numerous to be specified here; we can refer to only a few of them: **The more perfect classification and sub-classifications of the parts of speech; the improved and more accurate definitions; the variety, freshness and appropriateness of the illustrations; the three-fold division of Syntax; the ample and practical exercises, and the satisfactory treatment of points hitherto wholly ignored, imperfectly and unsatisfactorily explained, or altogether falsely treated.** Among the latter may be mentioned collective nouns; partitive and quantitive nouns; the possessive case; the rule for writing it; the treatment of the words *that* and *there*, in sentences like "I heard *that* you were ill," "*There* was no one in the room"; the distinctions between *mine* and *my*, *theirs* and *their*, *none* and *no*, etc.; the comparison of adjectives; pronominal adjectives; tenses; the subjunctive mood; defective verbs; the conjugation of verbs; the supplementing of verbs with adjectives and participles; prepositional phrases; important distinctions in the uses of certain words.

The work is not a re-hash of the old grammars, nor a mere novelty, but something deserving of unbiassed and careful consideration. We believe it to be just what will supply the want long felt in this department of instruction. It is the result of years of study and experience, and it has been put to the test in the school-room.

It contains 160 pages, bound in limp cloth, price.....$0 45

☞ Specimen copy for examination will be mailed for 25 cents. ☜

J. W. Schermerhorn & Co., *Publishers*,

14 Bond Street, New York.

Masterpieces in English Literature.

"You cannot read everything: read, then, the best."

By PROFESSOR HOMER B. SPRAGUE, A.M.,

PRINCIPAL OF ADELPHI ACADEMY, BROOKLYN, LATE PROFESSOR OF RHETORIC AND ENGLISH LITERATURE IN CORNELL UNIVERSITY, AND FORMERLY PRINCIPAL OF THE CONNECTICUT STATE NORMAL SCHOOL.

This work presents those productions of genius which are the glory of our literature, and of which it is a shame to be ignorant. Nothing more stimulating or more healthful can be found in any language. Copious explanatory notes make the reading easy and delightful. A sketch of each author's life and works is given.

These brilliant and powerful productions are made **the basis of study.** To this end, a brief statement of the genealogy and development of the English language is prefixed, and, by a kind of object-teaching, these masterpieces are made to furnish the basis and materials for investigation in **language, rhetoric,** and **literature.** Chaucer's exquisite tale of PATIENT GRISELDA, and Spenser's EPITHALAMIUM are utilized in supplying matter for **phonetic and etymological research.** Bacon's ESSAYS are made to afford lessons in **grammatical equivalents.** Shakespeare's majestic tragedy of MACBETH gives opportunity, too good to be lost, for thorough **elocutionary analysis.** So Milton's AREOPAGITICA, in which "every word leaps with intellectual life," his MASQUE OF COMUS, "the loftiest poem in praise of female purity in any language," and his "HYMN ON THE NATIVITY," pronounced by Hallam "the finest ode" in our tongue, furnish **drill in synonymes**; and, lastly, the greatest of allegories, the first part of Bunyan's PILGRIM'S PROGRESS, yields studies in **syntactical analysis** and **comparative philology.**

Among the **original features** of this work may be named the following:

1. It contains acknowledged **Masterpieces** only.
2. It exhibits the **author** himself, rather than fine talk *about* him.
3. It gives **complete** works, not scraps, chips and mutilated *fragments.*
4. It has clear, copious and multitudinous **explanatory notes.**
5. It continually assigns for **study** and for **essays** topics whose discussion will throw light upon the subject and the man.
6. It constantly stimulates to **original investigation** and **independent thought.**
7. By analysis of brilliant passages, it deduces **the principles of vocal expressions,** laying a scientific basis for oral reading and public speaking.
8. It contains, at the close of successive extracts, comprehensive **summaries.**
9. Accompanying and often elucidating the best works of the best authors, it gives continuous, progressive, and systematic **lessons in the study of English language;** also,
10. **An index** to some two thousand words and topics treated of in the foot-notes.

The work contains 430 pages, on fine paper, bound in extra cloth. **Price, $2.25.**

Teachers wanting a copy **for examination,** with a view to **introduction,** may obtain it, prepaid by mail, for **$1.50. First lot for class use,** by express, **$1.50** each.

N. B.—For students desiring to pursue a more *extended course* in English literature and language, Prof. Sprague will publish additional works. Another is already in a forward state of preparation, and will be ready for classes completing the above. It is to contain among other famous pieces, Shakespeare's MERCHANT OF VENICE; Milton's LYCIDAS, L'ALLEGRO and IL PENSEROSO; Addison's ROGER DE COVERLY PAPERS complete; Goldsmith's DESERTED VILLAGE; Coleridge's GENEVIEVE and ANCIENT MARINER; Burns' TAM O'SHANTER and COTTAR'S SATURDAY NIGHT; Gray's BARD and PROGRESS OF POESY, and Macaulay's Essay on MILTON.

J. W. Schermerhorn & Co., *Publishers,*

14 Bond Street, New York.

☞ **TESTIMONY ON NEXT PAGES.**

"SCHOOL MATERIAL"

The New Manual of School Material, 90th Edition, contains nearly 200 pages, and over 300 illustrations, printed on fine colored paper, bound in Manilla.

Price, mailed, 25 cts. (When orders amounting to $5.00 are made from its pages, its price will be remitted.)

It Represents:

A **ALL MODERN AIDS FOR THE SCHOOLROOM**—Apparatus for Physical Education; for Object-Teaching, &c., &c., &c.

B **BLACK-BOARDS,** Black-Board Cloth, Black-Board Rubbers, Books, Book-Cases, Book-Shelves, Bells, &c., &c.

C **CHAIRS FOR TEACHERS,** Pupils, and Libraries—30 kinds; Charts on Anatomy, Astronomy, Botany, Chemistry, Drawing, etc.; Clocks, Color-Cubes, Compasses, Cubes, &c.

D **DESKS FOR PUPILS**—17 kinds; Desks for Teachers and School-Officers—30 kinds; Dissected Blocks; Drawing Materials of all kinds.

E **EASELS,** Envelopes, Erasable Tablets, Erasers, Eureka Wall-Slates, Eureka Liquid Slating, Exercise-Books, &c.

F **FORMS AND SOLIDS,** French School-Bags, Folding Lunch-Boxes, Furniture for every possible School use.

G **GLOBES—ALL KINDS;** Globe Clocks; Geometrical Forms; Gymnastic Apparatus—Dumb-Bells, Hand-Rings, Indian Clubs, Wands, &c.

H **HONOR-ROLLS, OR SCHOOL INDEXES,** Horseshoe Magnets, Hydrometers.

I **INK,** Ink-stands, Ink-vents, Ink-wells of many kinds, made of Brass, Britannia and Iron, and at all prices.

J **JOHNSON'S INDESTRUCTIBLE CHARTS**—Alphabetical, Mechanical, Philosophical, Astronomical, &c.; Johonnot's School-Houses.

K **KINDER-GARTEN APPARATUS**—all kinds, for Home and School Amusement and Instruction; Kendall's Book-Easels, &c.

L **LEAD PENCILS;** Letter Clips; Library of Education; Library Cases, Chairs and Tables; Linen Provers, &c.

M **MAGIC LANTERNS,** Magnets, Magnifying Glasses, Mathematical Instruments, Maps, Medals, Microscopes, &c.

N **NATURAL HISTORY CHARTS AND PRINTS**—in very great variety, American and imported; Numeral Frames—3 sizes.

O **OBJECT-TEACHING AIDS;** Object-Teaching Apparatus; Office Baskets; Organs; Orreries.

P **PAPER,** Pens, Pen-holders, Pencils, Pencil-holders, Pencil-files, Planetariums, Planispheres, Prisms, Programme Clocks, &c.

R **READING-GLASSES,** Reading-Stands; Record-Books; Rewards; Rogers' School Groups; Rulers of several sizes, marked to eighths of inches.

S **SCHOOL-BAGS;** Settees; Shades; Slates, Slate-Rubbers; Song-Rolls; School Stationery of every name and kind.

T **TEACHERS' CHAIRS**—30 kinds; Teachers' Desks—many kinds; Tellurions, Thermometers.

V **VOCAL MUSIC BOOKS**—the Diadem Series, the Polytechnic, the Athenæum and the Oriental; Views for Magic Lanterns; Visitors' Record-Books.

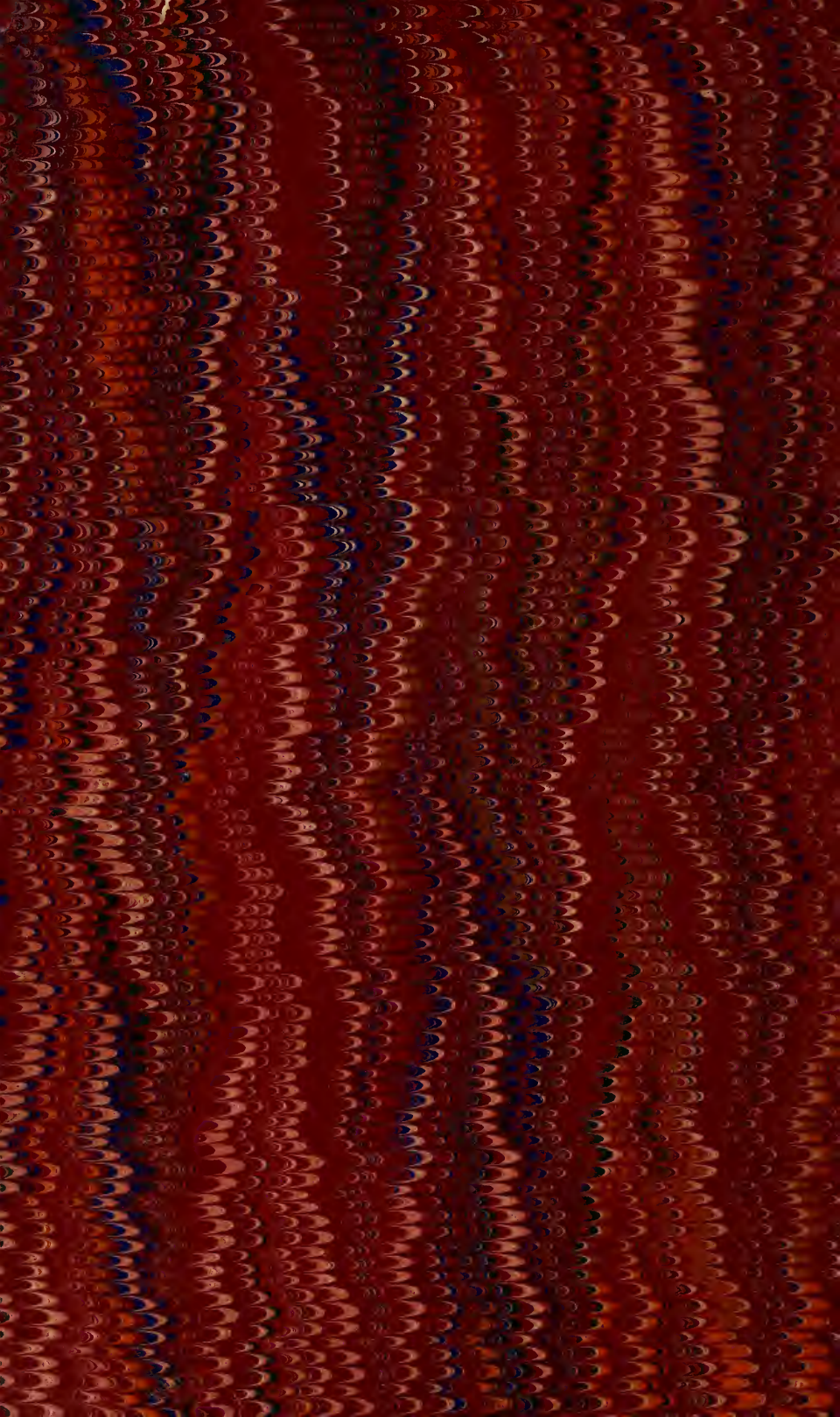
W **WRITING-BOOKS,** and Writing Materials of all kinds; Word Cards, for Object-Teaching.

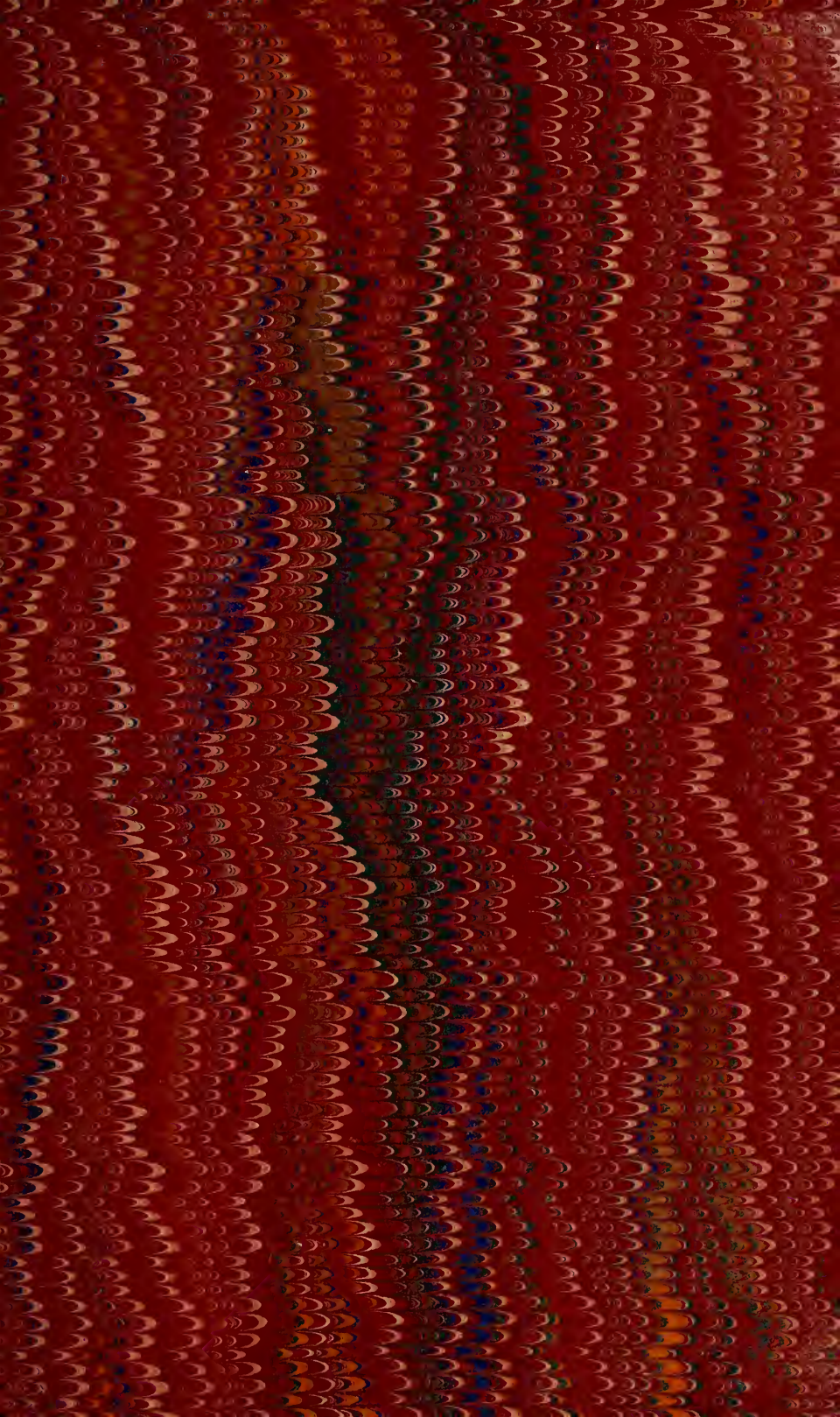
Y **YANKEE BUILDING BLOCKS**—for the Kinder-Garten, 64 in set.

& **ALL THINGS REQUISITE FOR SCHOOLS OF ALL GRADES**—except rattans and "Capacities" for the pupils.

J. W. Schermerhorn & Co., *Manufacturers,*

14 Bond Street, New York.





LIBRARY OF CONGRESS
0 014 154 254 0